The Vigilant Citizen

"Symbols Rule The World, Not Words Nor Laws"

ARTICLES COMPILATION
2024 EDITION

Decode their symbols. Understand their agenda.

THE VIGILANT CITIZEN

ARTICLES COMPILATION

2024 EDITION

VOLUME 2 – MOVIES AND TV

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MOVIES AND TV

Through entertainment, the elite shapes and molds attitudes and opinions in order to create a social climate that is favorable to its long-term goals.

THE OCCULT ROOTS OF THE WIZARD OF OZ

With its memorable story and its cast of colorful characters, the Wizard of Oz quickly became an American classic. More than a hundred years after the release of this book, kids everywhere are still enchanted by Oz's world of wonder. Few, however, recognize that, under its deceptive simplicity, the story of the Wizard of Oz conceals deep esoteric truths inspired by Theosophy. Here we'll look at the Wizard of Oz's occult meaning and its author's background.

Although the Wizard of Oz is widely perceived as an innocent children's fairy tale, it is almost impossible not to attribute symbolic meaning to Dorothy's quest. As in all great stories, the characters and the symbols of the Wizard of Oz can be given a second layer of interpretation, which may vary depending on the reader's perception. Many analyses appeared throughout the years describing the story as an "atheist manifesto" while others saw it as a promotion of populism. It is through an understanding of the author's philosophical background and beliefs, however, that the story's true meaning can be grasped.

L. Frank Baum, the author of the Wizard of Oz was a member of the Theosophical Society, which is an organization based on occult research and the comparative study of religions. Baum had a deep understanding of Theosophy and, consciously or not, created an allegory of Theosophic teachings when he wrote the Wizard of Oz.

Theosophy.

The Theosophical Society is an occult organization, mainly based on the teachings of Helena P. Blavatsky, which seeks to extract the common roots of all religions in order to form a universal doctrine.

> *"But it is perhaps desirable to state unequivocally that the teachings, however fragmentary and incomplete, contained in these volumes, belong neither to the Hindu, the Zoroastrian, the Chaldean, nor the Egyptian religion,.neither to Buddhism, Islam, Judaism nor Christianity exclusively. The Secret Doctrine is the essence of all these. Sprung from it in their origins, the various religious schemes are now made to merge back into their original element, out of which every mystery and dogma has grown, developed, and become materialized."*
> -H.P. Blavatsky, The Secret Doctrine

The three declared objects of the original Theosophical Society as established by Blavatsky, Judge and Olcott (its founders) were as follows:

> *"First — To form a nucleus of the Universal Brotherhood of Humanity, without distinction of race, creed, sex, caste, or color.*
> *Second — To encourage the study of Comparative Religion, Philosophy, and Science.*
> *Third — To investigate the unexplained laws of Nature and the powers latent in man."*
> -The Theosophist, vol 75, No 6

H.P. Blavatsky

The main tenets of Theosophy are thoroughly described in Blavatsky works *Isis Unveiled* and *The Secret Doctrine*. At the core of Theosophical teachings are the same tenets found in many other occult schools: the belief of the presence of a "divine spark" within every person which, with the proper discipline and training, can lead to spiritual illumination and a state of virtual godliness.

Another important principle found in Theosophy is reincarnation. It is believed that the human soul, like all other things in the universe, go through seven stages of development.

> *"Theosophical writings propose that human civilizations, like all other parts of the universe, develop cyclically through seven stages. Blavatsky posited that the whole humanity, and indeed*

every reincarnating human monad, evolves through a series of seven "Root Races". Thus in the first age, humans were pure spirit; in the second age, they were sexless beings inhabiting the now lost continent of Hyperborea; in the third age the giant Lemurians were informed by spiritual impulses endowing them with human consciousness and sexual reproduction. Modern humans finally developed on the continent of Atlantis. Since Atlantis was the nadir of the cycle, the present fifth age is a time of reawakening humanity's psychic gifts. The term psychic here really means the realization of the permeability of consciousness as it had not been known earlier in evolution, although sensed by some more sensitive individuals of our species."

The ultimate goal is, of course, to return to the state of divinity from which we've emerged. The same tenets (with subtle variations) can be found in other schools such as Rosicrucianism, Freemasonry and other orders teachings the Mysteries.

L.FRANK BAUM, A NOTABLE THEOSOPHIST

Before writing the Wizard of Oz (or even contemplating becoming a children's story author), Baum held many jobs – one of which was editor of the *Aberdeen Saturday Pioneer*. In 1890, Baum wrote a series of articles introducing his readers

to Theosophy, including his views on Buddha, Mohammed, Confucius, and Christ. At that time, he wasn't a member of the Theosophical Society but he already showed a deep understanding of its philosophy. Here's an excerpt from his "Editor's Musings":

> *"Amongst various sects so numerous in America today who find their fundamental basis in occultism, the Theosophist stands pre-eminent both in intelligence and point of numbers. Theosophy is not a religion. Its followers are simply "searchers after Truth". The Theosophists, in fact, are the dissatisfied with the world, dissenters from all creeds. They owe their origin to the wise men of India, and are numerous, not only in the far famed mystic East, but in England, France, Germany and Russia. They admit the existence of a God – not necessarily of a personal God. To them God is Nature and Nature is God…But despite this, if Christianity is Truth, as our education has taught us to believe, there can be no menace to it in Theosophy."*
> -L. Frank Baum, Aberdeen Saturday Pioneer, January 25th 1890

In another of his "Editor's Musings", Baum discusses the use of mystic symbolism in fiction, something he accomplished ten years later with the Wizard of Oz:

> *"There is a strong tendency in modern novelists towards introducing some vein of mysticism or occultism into their writings. Books of this character are eagerly bought and read by the people, both in Europe and America. It shows the innate longing in our natures to unravel the mysterious: to seek some explanation, however fictitious, of the unexplainable in nature and in our daily existence. For, as we advance in education, our desire for knowledge increases, and we are less satisfied to remain in ignorance of that mysterious fountain-head from which emanates all that is sublime and grand and incomprehensible in nature."*

At the end of this article, Baum goes into an all-out plead for more occultism in literature:

> *"The appetite of our age for occultism demands to be satisfied, and while with the mediocrity of people will result in mere*

sensationalism, it will lead in many to higher and nobler and bolder thought; and who can tell what mysteries these braver and abler intellects may unravel in future ages?"
-L. Frank Baum, Aberdeen Saturday Pioneer, February 22nd 1890

Two years after writing those articles, L. Frank Baum and his wife Maud Gage joined the Theosophical Society in Chicago. The archives of the Theosophical Society in Pasadena, California recorded the start of their membership on September 4th, 1892. In 1890, the Wizard of Oz was published. When asked about how Baum got his inspiration for the story, he replied:

"It was pure inspiration…It came to me right out of the blue. I think that sometimes the Great Author has a message to get across and He has to use the instrument at hand. I happened to be that medium, and I believe the magic key was given me to open the doors to sympathy and understanding, joy, peace and happiness."
-L. Frank Baum, cited by Hearn 73

The Wizard of Oz is much appreciated within the Theosophical Society. In 1986, The *American Theosophist* magazine recognized Baum as a "notable Theosophist" who thoroughly represented the organization's philosophy.

"Although readers have not looked at his fairy tales for their Theosophical content, it is significant that Baum became a famous writer of children's books after he came into contact with Theosophy. Theosophical ideas permeate his work and provided inspiration for it. Indeed, The Wizard can be regarded as Theosophical allegory, pervaded by Theosophical ideas from beginning to end. The story came to Baum as an inspiration, and he accepted it with a certain awe as a gift from outside, or perhaps from deep within, himself."
-American Theosophist no 74, 1986

So what is the esoteric meaning of this children's story, which came to Baum as a "divine inspiration"?

Path to Illumination

If you've never read or watched The Wizard of Oz or need your memory refreshed, here's a quick sum-up of the movie:

> The film follows 12-year-old farmgirl Dorothy Gale (Judy Garland) who lives on a Kansas farm with her Aunt Em and Uncle Henry, but dreams of a better place "somewhere over the rainbow." After being struck unconscious during a tornado by a window which has come loose from its frame, Dorothy dreams that she, her dog Toto and the farmhouse are transported to the magical Land of Oz. There, the Good Witch of the North, Glinda (Billie Burke), advises Dorothy to follow the yellow brick road to the Emerald City and meet the Wizard of Oz, who can return her to Kansas. During her journey, she meets a Scarecrow (Ray Bolger), a Tin Man (Jack Haley) and a Cowardly Lion (Bert Lahr), who join her, hoping to receive what they lack themselves (a brain, a heart and courage, respectively). All of this is done while also trying to avoid the Wicked Witch of the West (Margaret Hamilton) and her attempt to get her sister's ruby slippers from Dorothy, who received them from Glinda.

The said above, the entire story of the Wizard of Oz is an allegorical tale of the soul's path to illumination – the Yellow Brick Road. In Buddhism (an important part of Theosophical teachings) the same concept is referred to as the "Golden Path".

The story starts with Dorothy Gale living in Kansas, which symbolizes the material world, the physical plane where each one of us starts our spiritual journey. Dorothy feels an urge to "go over the rainbow", to reach the ethereal realm and follow the path of illumination. She has basically "passed the Nadir" by demonstrating the urge to seek a higher truth.

Dorothy is then brought to Oz by a giant cyclone spiraling upward, representing the cycles of karma, the cycle of errors and lessons learned. It also represents the Theosophical belief in reincarnation, the round of physical births and deaths of a soul until it is fit to become divine. It is also interesting to note that the Yellow Brick Road of Oz begins as an outwardly expanding spiral. In occult symbolism, this spiral represents the evolving self, the soul ascending from matter into the spirit world.

The spirally beginning of the spiritual path

Here's an explanation of the spiral as an occult symbol:

> *"**Spiral:** The path of a point (generally plane) which moves round an axis while continually approaching it or receding from it; also often used for a helix, which is generated by compounding a circular motion with one in a straight line. The spiral form is an apt illustration of the course of evolution, which brings motion round towards the same point, yet without repetition.*
>
> *The serpent, and the figures 8 and , denoting the ogdoad and infinity, stand for spiral cyclic motion. The course of fohat in space is spiral, and spirit descends into matter in spiral courses. Repeating the process by which a helix is derived form a circle produces a vortex. The complicated spirals of cosmic evolution bring the motion back to the point from which it started at the birth of a great cosmic age."*
> -The Encyclopedic Theosophical Glossary

Before undertaking her journey, Dorothy is given the "silver shoes", which represent the "silver cord" of Mystery Schools (Dorothy was wearing ruby slippers in the movie due to a last minute change by the director, who thought that the color ruby looked better against the Yellow Brick Road). In occult schools, the silver cord is considered to be the link between our material and spiritual selves.

> *"In Theosophy, one's physical body and one's Astral body are connected through a "silver cord", a mythical link inspired by a passage in the Bible that speaks of a return from a spiritual quest. 'Or ever the silver cord be loosed, says the book of Ecclesiastes, 'then shall the dust return to the earth as it was and the spirit shall return unto God who gave it'.*
>
> *In Frank Baum's own writing, the silver cord of Astral travel would inspire the silver shoes that bestow special powers upon the one who wears them"*
> -Evan I. Schwartz, Finding OZ: How L.Frank Baum Discovered the Great American Story

During her journey along the Yellow Brick Road, Dorothy encounters Scarecrow, Tin Woodman and Cowardly Lion

who are respectively searching for a brain, a heart, and courage. Those odd characters embody the qualities needed by the initiates in order to complete their quest for illumination. Baum was probably inspired by these words from Miss Blavatsky:

> *"There is no danger that dauntless courage cannot conquer, there is not trial that a spotless purity cannot pass through; there is no difficulty a strong intellect cannot surmount"*
> – H.P. Blavatsky

After surmounting many obstacles, the party finally reaches Emerald city in order to meet The Wizard.

The Wizard

The Wizard.

Surrounded by artifices and special effects, the Wizard comes across as cruel, rude and unwise. The Wizard is, in fact, a stand-in for the personal God of the Christians and the Jews, the oppressive figure used by conventional religions to

keep the masses in spiritual darkness: Jehova or Yahwe. It is later discovered that the Wizard is a humbug, a charlatan, who scares people into worshipping his Wizard. He surely could not help the characters complete their quest. If you read the literature of Mystery schools, this point of view towards Christianity is constantly expressed.

Oh no you didn't, Wizard

After all, is said and done, the brains, the heart and the courage needed to complete Dorothy, Scarecrow, Tinman and Lion's quests were found within each one of them. Mystery Schools have always taught their students that one must rely on oneself to obtain salvation. Throughout the story Dorothy's dog Toto represents her "inner voice"; her intuition. Here's a description of Toto taken from the Theosophical Society's website:

> *"Toto represents the inner, intuitive, instinctual, most animal-like part of us. Throughout the movie, Dorothy has conversations with Toto, or her inner intuitive self. The lesson here is to listen to the Toto within. In this movie, Toto was never wrong. When*

he barks at the scarecrow, Dorothy tries to ignore him: "Don't be silly, Toto. Scarecrows don't talk." But scarecrows do talk in Oz. Toto also barks at the little man behind the curtain. It is he who realizes the Wizard is a fraud. At the Gale Farm and again at the castle, the Witch tries to put Toto into a basket. What is shadow will try to block or contain the intuitive. In both cases, Toto jumps out of the basket and escapes. Our intuitive voice can be ignored, but not contained.

In the last scene, Toto chases after a cat, causing Dorothy to chase after him and hence miss her balloon ride. This is what leads to Dorothy's ultimate transformation, to the discovery of her inner powers. The balloon ride is representative of traditional religion, with a skinny-legged wizard promising a trip to the Divine. Toto was right to force Dorothy out of the balloon, otherwise she might never have found her magic. This is a call for us to listen to our intuition, our gut feelings, those momentary bits of imagination that appear seemingly out of nowhere."

As stated above, the fake Wizard invites Dorothy into his balloon to go back to Kansas, her final destination. She, however, follows Toto (her intuition) and gets out of the balloon, which represents the empty promises of organized religions. This leads to her ultimate revelation and, with the help of the Good Witch of the North (her divine guide), she finally understands: everything she ever wanted could be found "in her own backyard".

In order to obtain illumination, Dorothy had to vanquish the wicked witches of the East and the West – who were forming an evil horizontal axis: the material world. She was wise in listening to the advice of the good witches of the North and South – the vertical axis: the spiritual dimension.

The Good Witch of the North, representing Dorothy's "divine spark"

At the end of the story, Dorothy wakes up in Kansas: she has successfully combined her physical and spiritual life. She is now comfortable being herself again and, despite her family not really believing the details of her quest (the ignorant profane), she can finally say "There is no place like home".

THE WIZARD OF OZ USED IN MONARCH MIND CONTROL

Almost all documentation relating to the MK Ultra project and Mind Control mention the importance of the Wizard of Oz. In the 1940's, the story was reportedly chosen by members of the US intelligence community to provide a thematic foundation for their trauma-based mind control program. The movie was edited and given a different meaning in order to use it as a tool to reinforce the programming on the victims. Here are some examples taken from Fritz Springmeier's *Total Mind Control Slave*:

- The close relationship between Dorothy and her dog is a very subtle connection between the satanic cults use of animals (familiars). A Monarch slave child will be

allowed to bond with a pet. The child will want to bond with a pet anyway because people are terrifying to it by this point. Then the pet is killed to traumatize the child.

- Monarch slaves are taught to “follow the yellow brick road.” No matter what fearful things lie ahead, the Monarch slave must follow the Yellow Brick Road which is set out before them by their master.

- The rainbow – with its seven colors – has long had the occult significance of being a great spiritual, hypnotic device.

- Dorothy is looking for a place where there is no trouble, which is a place “over the rainbow.” To escape pain alters go over the rainbow. (This is a.k.a. in Alice In Wonderland Programming as “going through the looking glass”).

“Somewhere Over the Rainbow” is probably the most dissociative song ever written and is often played in movies during violent or traumatizing events (see the movie *Face-Off*). The strange effect produced, where the violence doesn’t seem real anymore, is exactly how dissociation works on mind-control victims. We may also speculate that the scene where Dorothy falls asleep in a poppy field is a reference to the use of heroin to relax and manipulate the victims of mind-control. Also, consider the snow falling from the sky that awakens Dorothy from her slumber. Could this be a reference to cocaine?

Does this represent heroin?

IN CONCLUSION

Allegorical stories transmitting spiritual truths have existed since man's beginnings. These simple yet extremely profound stories have been found in all civilizations: Celtic, Indian, Persian, Aztec, Greek, Egyptian and others. Consciously or not, Frank Baum created a classical allegory which, in the same vein as Homer's *Odyssey*, entertains the masses and also contains mystical messages that can be understood by the "awakened".

The Wizard of Oz's great success confirms America's (and the Western world's) real spiritual dogma. Written during the 1890's, when most Americans were conservative Christians, Baum's story anticipated the population's progressive abandonment of traditional religions and the embrace of a new form of spirituality. Today's New Age movements are gaining many adepts and, even if most of them are total shams, they all claim to be inspired by Theosophy. Could such tales have contributed to the spectacular decline of Christianity in the past decades while other movements continue to gain momentum?

THE ESOTERIC INTERPRETATION OF PINOCCHIO

Released in 1940, Pinocchio is a Disney classic still appreciated by children and adults around the world. However, the story of this wooden marionette conceals a great spiritual allegory based on esoteric teachings, which is rarely discussed. We will look at the origins of this animated adventure and its underlying meaning.

I first watched Pinocchio as a child on a poorly recorded VHS tape with my little brother while eating Fugee-O's. I enjoyed the catchy tunes and Jiminy Cricket. I was, however, terrified by the Coachman and I did not quite like the underwater part. That's pretty much what I remembered of this Disney classic until recently. On a lazy Sunday night, I came across the "digitally remastered" movie on TV and I watched it "for old time's sake". What was supposed to be a fun trip down memory lane became a shocking revelation: Pinocchio was one of the deepest movies I've ever watched. Could it be a huge allegory about spirituality and modern society? Did I detect hints of initiation into occult Mysteries? I immediately started to research Pinocchio's origins and all of my theories were abundantly confirmed.

Needless to say, this movie is now a staple in today's popular culture. How many people have NOT watched this movie? On the other hand, how many people are aware of Pinocchio's true underlying meaning? Behind the story of the marionette trying to become a good boy is a profound spiritual story that has its roots in Mystery schools of occultism. Through the eyes of an initiate, the children's story about "being good" filled with lessons about "not lying" becomes a man's

quest for wisdom and spiritual enlightenment. The brutally honest social commentaries of Pinnochio depicts a grim vision of our modern world and prescribes, perhaps, a way to escape its traps. Through the author's background and literary references, one can understand the hidden gnostic meaning of Pinocchio.

PINOCCHIO'S ORIGINS

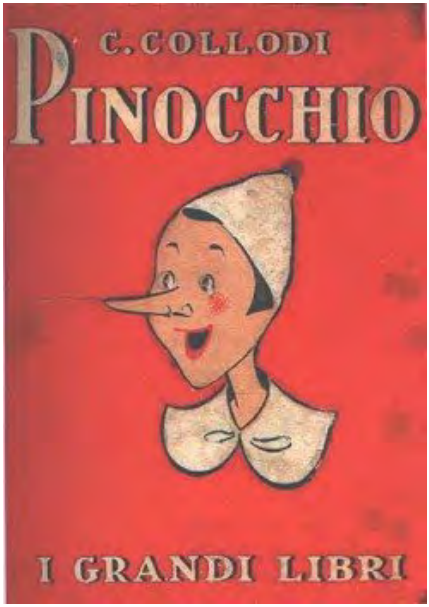
Carlo Lorenzini aka Carlo Collodi

Pinocchio was originally written by Carlo Lorenzini (known by his pen name, Carlo Collodi) between 1881 and 1883 in Italy. Lorenzini began his writing career in newspapers (*Il Lampione* and *Il Fanfulla)*, where he often used satire to express his political views. In 1875, he entered the world of children's literature and used this outlet to transmit his political convictions. The series *Giannettino*, for example, often referred to the unification of Italy.

> *"Lorenzini became fascinated by the idea of using an amiable, rascally character as a means of expressing his own convictions through allegory. In 1880 he began writing Storia di un burattino*

("The story of a marionette"), also called Le Avventure di Pinocchio, which was published weekly in Il Giornale dei Bambini (the first Italian newspaper for children)."
-Source

Le Avventure di Pinocchio, a fairy tale describing the adventures of a stubborn marionette in his quest to become a real boy, was published in 1883.



Lorenzini's work was not solely political. His writings, especially *Le Avventure di Pinocchio* contained dealt with metaphysical manners that are often overlooked by modern readers. One important fact needed to fully understand the depth of Lorenzini's work is that he was an active Freemason. In an essay called *Pinocchio, mio Fratello* (*Pinocchio, my Brother*) Italian Freemason Giovanni Malevolti describes the Masonic background of Lorenzini:

"Carlo Collodi's initiation into Freemasonry, even if cannot be found in any official records, is universally recognized and often referred to. Aldo Mola, a non-mason who is generally defined as an official historian of Freemasonry, has expressed with great

> *certitude the writer's initiation into the Masonic family. Events in Collodi's life seem to further confirm this thesis: the creation in 1848 of a paper called "Il Lampione" (The Beacon), which, as stated by Lorenzini, "illuminated all who were teetering in darkness"; he also considered himself a "passionate disciple of Mazzini" (a prominent Italian Freemason and revolutionary)."*

Collodi can also be found in this **document** published by The Grand Lodge of All England listing famous Freemasons.

Malevolti continues:

> *"There are two ways to read "The Adventures of Pinocchio". The first is what I would call "profane" where the reader, most probably a child, learns about the mishaps of the wooden puppet. The second is a reading from a Masonic point of view, where heavy symbolism will complete, without replacing, the simple and lineary narration of events".*
> – Giovanni Malevolti, *Pinocchio, mio Fratello* (free translation)

Lorenzini wrote Pinocchio following the long tradition of mystic texts: a simple narrative story that can be enjoyed by the masses with a hidden meaning reserved to those "in the know."

ANALYSIS OF THE MOVIE

There are many differences between Collodi's book and the Disney movie. The storyline has been simplified and Pinocchio became an innocent, happy-go-lucky character rather than the stubborn and ungrateful misfit from the original book. All of the fundamental elements are still however present in the movie adaption and the underlying message remains untouched.

The movie starts off with Geppetto, an Italian woodcarver, turning a piece of wood into a marionette. He gives the puppet human-like features, but it remains a lifeless puppet. Geppetto is, in some ways, the Demiurge of Plato and of the Gnostics. The word "Demiurge" is literally translated from Greek to "maker, artisan or craftsman." In philosophical terms, the Demiurge is the "lesser god" of the physical world, the entity which creates imperfect beings who are submitted to the pitfalls of the material life. Geppetto's house is filled with clocks of his craft, which, as you might know, are used to measure time, one of the great limitations of the physical plane.

> *"Out of the pleroma was individualized the Demiurgus, the immortal mortal, to whom we are responsible for our physical existence and the suffering we must go through in connection with it"*
> *– Manly P. Hall, Secret Teachings of All Ages*

Geppetto has created a great-looking marionette, but he realizes that he needs the help of the “Greater God” to give Pinocchio the divine spark needed in order to become a “real boy” or, in esoteric terms, an illuminated man. So what does he do? He “wishes upon a star”. He asks the Greater God (the Great Architect of the Masons) to infuse Pinocchio with some of its divine essence.

Could this star be Sirius, the Blazing Star of Freemasonry?

The “Blue Fairy”, the representative of the Great God, then descends to earth to give Pinocchio a spark of the Universal Mind, the “Nous” of the Gnostics.

> *“It was affirmed by the Gnostic Christians that the redemption of humanity was assured through the descent of Nous (Universal Mind), who was a great spiritual being superior to the Demiurgus and who, entering into the constitution of man, conferred conscious immortality upon the Demiurgic fabrications.”*
> – Ibid.

The Fairy confers to Pinocchio the gift of life and free will. Although he is alive, he is not a yet a “real boy”. Mystery schools teach that real life only starts after illumination. Everything prior to this is nothing but slow decay. When Pinocchio asks “*Am I a real boy?*“, the Fairy replies “*No, Pinocchio. To make Geppetto’s wish come true will be entirely up to you. Prove yourself brave, truthful and unselfish and someday you will be a real boy*“.

This theme of self-reliance and self-improvement is strongly inspired by Gnostic/Masonic teachings: spiritual salvation is something that has to be deserved through self-discipline, self-knowledge and intense willpower. Masons symbolize this process with the allegory of the Rough and Perfect Ashlar.

> *“‘In speculative Freemasonry, a rough ashlar is an allegory to the uninitiated Freemason prior to his discovering enlightenment. A Perfect Ashlar is an allegory to a Freemason who, through Masonic education, works to achieve an upstanding life and diligently strives to obtain enlightenment. In the Fellowcraft*

> *Degree, we see the use of the Rough and Perfect Ashlars. The lesson to be learned is that by means of education and the acquirement of knowledge, a man improves the state of his spiritual and moral being. Like man, each Rough Ashlar begins as an imperfect stone. With education, cultivation and brotherly love, man is shaped into a being which has been tried by the square of virtue and encircled by the compasses of his boundaries, given to us by our Creator."*
> – Masonic Lodge of Education, Source

The same way Masons represent the process of illumination by the transformation of a rough stone into a smooth one, Pinocchio starts out his journey as a rough piece of wood and will seek to smooth out his edges to finally become a real boy. Nothing is however handed out to him. An inner-alchemical process needs to take place in order for him to be worthy of illumination. He has to go through life, fight its temptations, and, using his conscience (embodied by Jiminy Cricket), he has to find the right path. The first step is to go to school (symbolizing knowledge). After that, life's temptations rapidly come across Pinocchio's path.

THE TEMPTATION OF FAME AND FORTUNE

On his way to school, Pinocchio is stopped by Foulfellow the Fox (not a very trustworthy name) and Gideon the Cat who lure him to the "easy road to success": show business. Despite his conscience's warnings, the marionette follows the shady characters and is sold to Stromboli, the belligerent puppet show promoter.

During his performance, Pinocchio is acquainted with the upsides of the "easy road": fame, fortune, and even hot women puppets.

Pinocchio however quickly learns the great costs of this apparent success: he cannot go back to see his father (the Creator), the money he generates is only used to enrich Stromboli, his “handler”, and he sees what fate awaits him when he grows old.

A rather grim depiction of show business, isn't it? He is basically nothing more than … a puppet. After seeing the true nature of the "easy road", Pinocchio realizes the sad state he is in. He is caged up like an animal and at the mercy of a cruel puppeteer. He was duped into selling his soul.

Pinocchio then gains back his conscience (Jiminy Cricket) and tries to escape. All of the good conscientiousness in the world cannot, however, save him, Cricket cannot open the lock. Nothing less than a divine intervention is needed to save him, but not before he is truthful to the Fairy (the divine messenger) and, most importantly, to himself.

The Blue fairy.

THE TEMPTATIONS OF EARTHLY PLEASURES

Back on the right path, Pinocchio is stopped again by Foulfellow the Fox who lures him into going to “Pleasure Island”, a place with no school (knowledge) and laws (morals). Kids can eat, drink, smoke, fight and destroy at will, all under the watchful eye of The Coachman.

Pleasure Island is a metaphor for the “profane life” characterized by ignorance, the search for instant gratification and the satisfaction of the one’s lowest impulses. The coachman encourages this behavior knowing it is a perfect method to create slaves. The boys who indulge enough into this dumbed-down lifestyle turn into donkeys and are then exploited by The Coachman to work in a mine. Another rather grim depiction, this time of the ignorant masses.

Pinocchio himself starts to turn into a donkey. In esoteric terms, he is closer to his material self, personified by this stubborn animal, than his spiritual self. This portion of the story is a literary reference to Apuleius' *The Metamorphoses or Golden Ass,* a classic work studied in Mystery schools such as Freemasonry.

***The Metamorphoses* describes the adventures of Lucius who is tempted by the wonders of magic, because of his foolishness, turns himself into an ass. This leads to a long and arduous journey where he is finally saved by Isis and joins her Mystery cult. The story of the Metamorphoses bears many resemblances with Pinocchio by its storyline, its spiritual allegory and its theme of occult initiation.**

Pinocchio, once he regained his conscience, escaped the prison of profane life and escaped Pleasure Island.

THE INITIATION

Pinocchio returns home to unite with his father but the house is empty. He learns that Geppetto has been swallowed by a giant whale. The puppet then jumps into the water himself and gets swallowed by the whale in order to find his Creator. This is his final initiation, where he has to escape the darkness of the ignorant life (symbolized by the womb of the giant whale) and gain spiritual light.

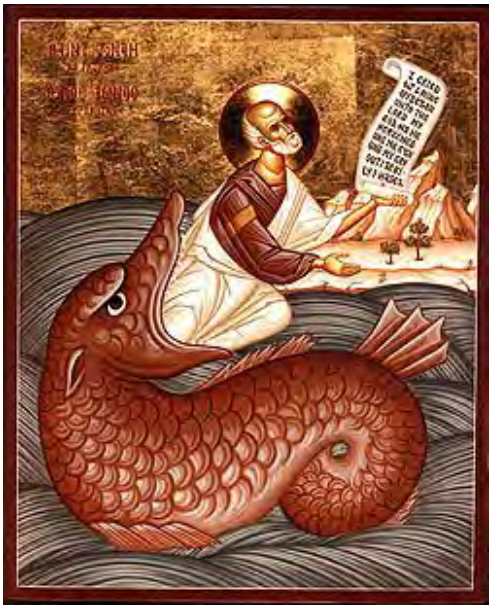
Once again, Carlo Collodi was heavily inspired by a classic story of spiritual Initiation: the *Book of Jonah*. Found in Christianity, Islam and Judaism, *Jonah and the Whale* is also read in Mystery schools.

> *"Jonah is also the central character in the Book of Jonah. Ordered by God to go to the city of Nineveh to prophesy against it "for their great wickedness is come up before me" Jonah seeks instead to flee from "the presence of the Lord" by going to Jaffa and sailing to Tarshish. A huge storm arises and the sailors, realizing this is no ordinary storm, cast lots and learn that Jonah is to blame. Jonah admits this and states that if he is thrown overboard the storm will cease. The sailors try to get the ship to the shore but in failing feel forced to throw him overboard, at which point the sea calms. Jonah is miraculously saved by being swallowed by a large fish specially prepared by God where he spent three days and three nights (Jonah 1:17). In chapter two, while in the great fish, Jonah prays to God in his affliction and commits to thanksgiving and to paying what he has vowed. God commands the fish to vomit Jonah out."*
> – Source

Jonah after his spiritual initiation

Manly P. Hall explains here the occult meaning of the Jonah and the Whale.

> *"When used as a symbol of evil, the fish represented the earth (man's lower nature) and the tomb (the sepulcher of the Mysteries). Thus was Jonah three days in the belly of the "great fish," as Christ was three days in the tomb. Several early church fathers believed that the "whale" which swallowed Jonah was the symbol of God the Father, who, when the hapless prophet was thrown overboard, accepted Jonah into His own nature until a place of safety was reached. The story of Jonah is really a legend of initiation into the Mysteries, and the "great fish" represents the darkness of ignorance which engulfs man when he is thrown over the side of the ship (is born) into the sea (life)."*
> – Manly P. Hall, The Secret Teachings of All Ages



Jonah emerging from the whale with the word of God

Pinocchio went through the hardships of initiation and came out of the darkness of ignorance. He emerges from tomb resurrected, like Jesus Christ. He is now a “real boy”, an illuminated man who broke the shackles of material life to embrace his higher self. Jiminy Cricket receives a solid gold badge from the Fairy, representing the success of the alchemical process of transforming Pinocchio’s conscience from a crude metal to gold. The “Great Work” has been accomplished. What is there left to do? A crazy accordion party, of course!

Old-timey party time.

IN CONCLUSION

Seen through the eyes of an initiate, Pinocchio's story, instead of being a series of random adventures, becomes a deeply symbolic spiritual allegory. Details in the movie that are seemingly meaningless suddenly reveal an esoteric truth or at least a brutally honest social commentary. Inspired by metaphysical classics such as *The Metamorphoses* and *Jonah and the Whale*, the story's author, Carlo Collodi, wrote a modern-day tale of initiation, which is the most important aspect of Masonic life. Although Walt Disney's allegiance to Freemasonry has always been disputed, the choice of this story as the second animated movie ever created by the studio is very telling. Many symbolic details added into the movie manifest a great understanding of the underlying occult meaning of Collodi's book. Considering the numerous re-releases of Pinocchio and its worldwide success one can

say that the entire world has witnessed his path to illumination, but very few fully understood it.

When put in relation to other articles on this site, which reveal rather sinister meanings, the story of Pinocchio is an example of the nobler side of occult teachings. Striving to achieve a higher level of spirituality through self-improvement is a universal theme found in most religions. Pinocchio still remains typically Masonic and reveals the philosophical background of those in control of the mass media.

"THE IMAGINARIUM OF DOCTOR PARNASSUS" AND HEATH LEDGER'S SACRIFICE

Heath Ledger's last movie is a mind-boggling one. From its enigmatic storyline to the mysteries surrounding its production, "The Imaginarium of Doctor Parnassus" deserves to be duly explored. An interpretation of its rich symbolism reveals to the viewers timeless esoteric truths as well as coded references to today's occult cryptocracy. This article looks at the mystical meaning of *The Imaginarium of Doctor Parnassus* and the sacrificial nature of Heath Ledger's death.

It seems the last movies of actors who die prematurely are often heavily symbolic. A single viewing of the trailer for *The Imaginarium of Doctor Parnassus* was sufficient to convince me of the movie's deep esoteric undertones. Terry Gilliam's productions have often dealt with occult themes, but this one seemed unusually flagrant. I was, therefore, looking forward to the movie's reviews and the potential discussions it would engender. However, I found nothing but superficial blurbs and critiques talking about a "fantastic adventure" or something of the sort. So I watched the movie to see if I misjudged the trailer and, after the first minute and a half, all of my doubts evaporated. The movie begins with a man (Anton) dressed as Mercury ("Hermes" of the Greeks and "Thoth" of the Egyptians) announcing Dr. Parnassus, who is dressed as a monk, holding a lotus flower, a symbol of Eastern mysticism. Pretty esoteric. We'll first look at the underlying meaning of the movie and follow with the strange symbols relating to Heath Ledger's death.

THE ESOTERIC MEANING OF THE STORY

The premise of *The Imaginarium of Doctor Parnassus* conceals a meaning for those who, in the words of Anton playing Mercury, have "eyes to see and ears to hear". Here's a quick summary of the movie.

> *"The Imaginarium of Doctor Parnassus is a fantastical morality tale, set in the present day. It tells the story of Dr. Parnassus and his extraordinary 'Imaginarium', a traveling show where members of the audience get an irresistible opportunity to choose between light and joy or darkness and gloom. Blessed with the extraordinary gift of guiding the imaginations of others, Dr. Parnassus is cursed with a dark secret. Long ago he made a bet with the devil, Mr. Nick, in which he won immortality. Many centuries later, on meeting his one true love, D.r Parnassus made another deal with the devil, trading his immortality for youth, on condition that when his first-born reached its 16th birthday he or she would become the property of Mr. Nick.*
>
> *Valentina is now rapidly approaching this 'coming of age' milestone and Dr. Parnassus is desperate to protect her from her impending fate. Mr. Nick arrives to collect but, always keen to make a bet, renegotiates the wager. Now the winner of Valentina will be determined by whoever seduces the first five souls. Enlisting a series of wild, comical and compelling characters in his journey, Dr. Parnassus promises his daughter's hand in marriage to the man that helps him win. In this captivating, explosive and wonderfully imaginative race against time, Dr. Parnassus must fight to save his daughter in a never-ending landscape of surreal obstacles – and undo the mistakes of his past once and for all."*
> -IMDB

The storyline revolves around a classic Faustian theme, in which Dr. Parnassus makes various bets with the Devil (played by Tom Waits) throughout his life. Looking deeper into the symbolism of the story, Dr. Parnassus and his traveling show are a metaphor for the esoteric teachings transmitted through the ages via Mystery schools. He is a

human manifestation of the “path to enlightenment” of the Buddhists or the “inner-Christ” of the Gnostics. By inviting people into the magic mirror, he transports them onto the spiritual plane where they can choose between spiritual fulfillment and enlightenment (represented by a pyramid or a ladder, depending on the person) or ignorance and materialism (represented by a pub or a sleazy motel). Dr. Parnassus says “he transmits the story that sustains the universe,” which is a poetic way of saying that he is the vehicle for the secret teachings leading to illumination. He provides the path that allows the communion between humanity and divinity. The entire symbolism surrounding Paranassus’ theater is inspired by the esoteric teachings of the ancient Egyptians, Greeks, Buddhists and other esoteric schools. The stage contains many interesting occult symbols.

From Janus, the two-faced Roman god to the Masonic twin pillars and the All-Seeing Eye, Dr. Paranassus’ stage reveals the spiritual nature of the theater

Parnassus’ name is also a reference to occult initiation. His name is derived from Mount Parnassus, the sacred mountain

of the Dionysus, the Greek god of mystery religious rites (also known as the Roman Bacchus). Mount Parnassus also contained the famed oracle of Delphi, the mystical site where people could obtain spiritual revelations.

Dealing with the Devil

As stated above, the story of the immortal Dr. Parnassus is analogous to the evolution of the Mysteries throughout History. This story was not always perfect and numerous influences have altered its course. There is a constant exchange in the movie between Dr. Parnassus and the Devil and it ultimately becomes evident that they actually need each other in order to exist and to stay relevant. Through their back and forth, they reenact the ancient principle of duality, the constant struggle opposing good versus evil and light versus darkness. This concept is visually represented by the Masonic black and white checkerboard pattern. While explaining his dealings with the Devil to his daughter, Dr. Parnassus explains in coded terms the nature of his essence. It can be found in Buddhist monks, in Jesus Christ and even

in Freemasonry. He describes his first bet with the Devil as a competition to see who could first attract twelve disciples. Dr. Parnassus shows his daughter a book containing symbolic images.

The Devil is here shown surrounded by clergymen. Parnassus says he uses the *"necessities of danger, fear and the fabled bliss of ignorance"* to attract disciples.

Parnassus teaches *"the power of the imagination to transform and illuminate our lives"*. He is here depicted as Jesus Christ with his third eye open, floating under the Eye of the Great Architect. Notice on the left a symbol that is very similar to a Masonic square and compass.

Parnassus won that first bet, but he was tricked: the Devil let him win. The Devil knew that, in due time, “nobody would want to hear Parnassus’ stories”. In other words, the Devil knew the world would spiral back into ignorance, ultimately finding itself in the spiritual state we are in today. Parnassus’ show (a metaphor for the path to Illumination) is now a strange novelty, a road-side curiosity that is ignored by most everyday people who are too busy to ponder on its teachings. Then comes Tony.

Tony Liar

Found by Parnassus’ traveling troupe hanging under a bridge, Tony Liar (whose name is based on British Prime Minister Tony Blair) may or may not have been sent by the Devil. Despite his mysterious past, Tony is integrated into to the show and he quickly uses his charming yet dishonest ways to attract more people to the show. He is, however, focused on generating more money and is not interested in people’s spiritual salvation. He finally convinces Parnassus to change the style of the show to make it more modern and to change the audience to make it more … rich.

To illustrate his point about being modern, Tony shows Parnassus a photo in a magazine of a girl making the "a-ok" sign in front of her eyes … interesting.

Tony tells Parnassus not to hide his "mind control thing", to be bold and to reach the right kind of public. This is the result:

A tri-dimensional Masonic checkerboard pattern leads the way to the "magic mirror", the gateway to the spiritual plane. Did Freemasonry "repackage" the ancient Mysteries in a way that would be attractive to the upper-class?

The new stage is set in an elegant shopping mall. There is also a change of philosophy: instead of asking for donations, there is a box filled with money stating "Please Take Generously". The bold marketing ploy pays off and those who experience the "other side of the mirror" come back totally fulfilled, leaving behind their money, fur coats and jewelry.

Tony himself finally experiences the joys of the spiritual plane and finds himself climbing the ladder of Illumination.

Tony is here played by Jude Law, one of the three actors who replaced Heath Ledger after his premature death.

His climb is stopped however by his troublesome past (the Russian mafia) catching up to him, and the ladder breaks. Spiritual enlightenment cannot be obtained by just anyone. He has however tasted the feeling of "being like a god".

HEATH LEDGER'S SACRIFICE

While *The Imaginarium of Doctor Parnassus* communicates an inspiring spiritual message, there is a rather grim side to the movie that relates to Heath Ledger's death. The concept of duality is present within the movie itself where the tales of illumination are mixed with references to black magic and sacrificial death. Good and evil struggle again. The numerous references to death during the movie could be interpreted as a tribute to Heath Ledger, but, as Terry Gilliam states, none of the script was rewritten after the tragedy. Here is an excerpt from the director's interview with *Last Broadcast*:

> ***The film is terribly poignant film to watch now because of the loss of Heath.***
>
> *Yes, it is.*

> ***And there are the references to death in the film that seem terribly poignant in the light of what happened. Did you re-emphasise any of that after his death?***
>
> *The references to death were all in the original script, which people don't understand. They all thought we had written this stuff after Heath had died and no, we didn't change any of the words. And that to me is what's so kind of scary and spooky – why was it so prescient? It seemed to be all about death, it's so much of it.*
> *Source*

Not only there are many references to death, there are many references to sacrificial death. Knowing the odd circumstances in which Ledger lost his life, could his death be the result of a ritual sacrifice? Are there codes within the movie relating to it? This might sound improbable to the average person but, to the initiate of the occult practices of the entertainment industry, it is a definite possibility. The observations presented here might be coincidences or they might be signs placed on purpose. One thing is for sure: they are there. The first person that seemed freaked out by this was the director himself, who was apparently a friend of Ledger. In his interview with Sun Media, Gilliam stated:

> *"There are forces at work on this film, don't get me into my mystical mode … but the film made itself and it was co-directed by Heath Ledger!"*

Why is he implying that other forces were at work during the creation of this movie?

The Hanged Man

Right before the traveling troupe finds Tony hanging under a bridge, Dr. Parnassus pulls out the Tarot card of the Hanged Man. It predicted what was about to happen but the occult significance of the card is even more relevant:

> *"Esoterically, the Hanged Man is the human spirit which is suspended from heaven by a single thread. Wisdom, not death, is the reward for this voluntary* ***sacrifice*** *during which the human soul, suspended above the world of illusion, and meditating upon its unreality, is rewarded by the achievement of self-realization."*
> – Manly P. Hall, The Secret Teachings of All Ages

The Hanged Man indeed refers to the myth of the dying god who is committing the ultimate sacrifice in order to attain immortality.

> *"There is present in the rituals similarities of concepts or beliefs. In the ancient tradition it was believed that through the connection of the body and blood of the Slain God that the people became one with the deity. In the "Last Supper" Jesus declare that the bread and wine were his body and blood, which he gave up for the salvation of the people. Blood was believed to contain the life force. The death of the king freed the inner spirit. Through the*

distribution of his body and blood, heaven and earth were united and his vital energy renewed the kingdom.

The appearances of the Slain God have taken on various aspects throughout the ages. His images can be seen in the Jack-in-the-Green, the Hooded Man, ***the Hanged Man of the Tarot****, the Lord of Vegetation, the Harvest, and the free untamed aspect of the forest."*
– Source

Anton and Valentina then find Tony hanging beneath Blackfriars Bridge.

Ledger's previous movie was *The Dark Knight* in which he played The Joker – The Fool of the Tarot. Did The Fool evolve into the Hanging Man?

This scene is inspired by the actual 1982 hanging of Roberto Calvi (dubbed "God's banker" due to his relations with the Vatican). The hanging took place under the exact same bridge. Although never publicly confirmed, there are strong theories that Roberto Calvi's death was a symbolic and ritualistic murder carried out by the black Masonic lodge called *Propaganda Due*, also referred to as *P2*. The name of the bridge is very significant:

"Mr. Calvi's investigation indicates that his father was strangled,

> *before his body was weighted and suspended underneath Blackfriars Bridge, probably by people who were in a small boat. The choice of bridge may have been significant: the P2 members referred to themselves as "frati neri" – black friars."*
> -Source

Tony's forehead bears strange occult markings as if to further the sense of ritualistic murder in the minds of the viewers.

Phi is a Greek letter representing the Golden Ratio, a mathematical proportion that is extremely important in Freemasonry.

Why did the directors pay homage to this symbolic murder?

Dying Young

In an eerie scene where Tony (played by Johnny Depp) guides a rich woman through her fantasy world, three boats appear bearing the pictures of Rudolph Valentino, James Dean and Princess Diana, three public figures who died prematurely.

Tony urges the rich woman to follow their path and to embark on a gondola bearing the head of Anubis, the god of the Dead. The woman sees the pictures and says:

> “All these people … they’re all dead.”

Tony replies:

> “Yes … but immortal nevertheless. They won’t get old or fat. They won’t get sick or feeble. They are beyond fear because they are … forever young. They’re gods … and you can join them.”

He then adds:

> “Your sacrifice must be pure.”

All of this is said by Johnny Depp, the actor who replaced Heath Ledger after his premature death. The least I can say is this: strange coincidence. The esoteric meaning of the scene alludes to the death of the old self in order to give birth to the new, spiritual self. Spiritually, however, this metamorphosis is however obtained through self-sacrifice and personal work, not by dying young. The public figures

on the boats all died in “mysterious” circumstances. What is the relation?

I wrote an article last year, Princess Diana’s Death and Memorial: The Occult Meaning, in which I explore the possible sacrificial nature of her death and the “goddess” symbolism surrounding her memorial. Did the same thing happen with Ledger?

Occultists believe that occult rituals, by definition, must have an audience. The greater the number of witnesses, the better, as they give those who execute the rituals more power and potency. Was Ledger’s death a mega-ritual?

IN CONCLUSION

Many movies in Heath Ledger’s career have revolved around occult themes, whether *The Order*, *The Brothers Grimm* or *The Imaginarium of Dr. Parnassus*. Despite this last movie’s positive moral lesson, it almost seems to have been written with prior knowledge of his death. There is a definite aura surrounding this actor and the mysterious circumstances around his death only further this feeling. Terry Gilliam said about Heath:

> *“Everyone said he died young, but I think he was about 150 when he died. This was not a kid. There was wisdom there. I didn’t know where it came from – none of us knew – but everybody that was close to him says the same thing.”*

People close to Ledger observed a strange transformation in him during the filming of *Batman: The Dark Knight*. Shortly before his death, he posed for this artwork painted by his friend Vincent Fantauzzo.

The artist depicted Heath surrounded by two ‘mind spirits’ whispering into his ears. Vincent said the whispering spirits represent Heath’s inner thoughts. What was going on in his head? Was he a victim of mind control or possession? Was he sacrificed by an occult brotherhood? No positive answer can be given at this point and time. All I can say for now is Heath Ledger’s last line in the film, and his last ever as an actor: Don’t shoot the messenger.

THE ESOTERIC INTERPRETATION OF "PAN'S LABYRINTH"

“Pan’s Labyrinth” is a profound movie telling the story of a young girl’s quest to escape the cruelties of Spanish Fascism. The movie also contains a great amount of occult and archetypal symbols telling another story: one of esoteric illumination through a test of character and ritual initiation. We will look at the occult and archetypal symbolism found throughout the movie and their relation to Ofelia’s quest.

Pan’s Labyrinth (Spanish title: *El laberinto del fauno)* is a Spanish language fantasy film written and directed by Guillermo del Torro, director of *The Devil’s Backbone*, *Hellboy* and *Blade II*. The movie’s compelling storyline, rich mythological background, and strange fantasy world caused many movie critics to consider it as the best movie of 2006.

Like many fairy tales, Pan’s Labyrinth is an allegorical story that can be interpreted in numerous ways and on many simultaneous levels. While researching this movie, I came across psychological, sociological and political interpretations of *Pan’s Labyrinth*, but almost none relating to the occult symbolism permeating the work and I’ve found almost nothing regarding its underlying esoteric story of initiation. This came as surprise as Del Torro himself described the movie as a “parable” and the numerous references to occult mysteries certainly point this way. We will, therefore, look at the mystical and archetypal symbolism found in the movie and see how they fit into this rich story of esoteric initiation.

One of the reasons why the movie deeply moves its viewers is probably the presence of archetypal myths and symbols that deeply resonate in the collective and personal unconscious:

> *"Indeed, once upon a time is a good place to start with a film like Pan's Labyrinth. It is a fairytale above all, an especially dark one too that contains all of those classic mythical archetypes of Jung's collective unconscious. We think of, for instance, the evil king, the heroine in distress, parallel universes, chimerical creatures, and the marching battle between good and evil as portrayed in the story. These are all universal themes, patterns and character types we see in classical fairytales over and over again; the type that led Jungian analyst Donald Kalsched to assert that "When human resources are unavailable, archetypal resources will present themselves." The same can be said of our lead princess, Ofelia. A girl stripped of humanity, crushed by grim realities and forced to draw upon the archetypal myths of the collective human imagination."*
> – Psycho-Critical Analysis of "Pan's Labyrinth": Myth, Psychology, Perceptual Realism, Eyes & Traumatic Despondency

The faun protecting Ofelia from the world's cruelty

The movie takes place in the mountains of fascist Spain at a military camp fighting against the rebels. Ofelia, a young girl with a wild imagination, obsessed with books and fairy tales, travels with her weak, pregnant mother to meet her new stepfather, a merciless captain of the Spanish army. Upon her arrival, she discovers a labyrinth and meets a faun that tells her that she is a princess from the "Underworld". He promises her that she can go there and be reunited with her father as long as she completes three tasks for him. In her attempts to complete these tasks, Ofelia is forced to deal with the reality of mortality, the absurdity of war and the meaning of self-sacrifice.

The tale revolves around the juxtaposition of the harsh and oppressive nature of the real world with the magical and sometimes disturbing fairy tale world of the little girl. The faun (named Pan in the English translation) is a horned beast

that guides Ofelia through her initiation process and shows her the way to depart from the absurdity of the material world to re-enter the glory of the spiritual plane, where illuminated beings live: the Underworld.

HAVING "EYES TO SEE"

Placing back the faun's missing eye

At the beginning of the movie, Ofelia is almost instinctively lead to a mysterious monument depicting the faun with a missing eye. She finds the missing eye and places it back into its socket. A magical insect/fairy suddenly appears: Ofelia's magical quest can begin. There is a great importance placed on eyes and sight in the movie and this scene tells the viewers, right from the start, that Ofelia's quest is occult in nature as not many have the "eyes to see" the invisible world she is about to experience.

> *"Having mentioned sight, the film has much to say about it. Guillermo Del Toro almost seems to presuppose that the viewer needs a third "Zen" eye to capture the quintessential truths buried deep within the film's archetypal margins. As Derrida posited, the most important meanings are not in the text itself, but "in the margins," or subtext. In other words, scientists and secularists*

need to leave the theater. When Ofelia returns the eye of the statue to its rightful place, her fantastical journey immediately begins. Her eyes allow her to see things both visible and invisible, real and unreal, which starkly contrasts with the fascist villain, Captain Vidal, one who punctures the eyes of others and believes not in what cannot be physically seen."
– Ibid

The importance of the Eye is of the utmost importance in occult symbolism and can be dated back to ancient Egypt with the myth of Horus' eye being restored by Toth. While the right eye is associated with the perception of concrete and factual information (male side of the brain), the left eye of Horus perceives the mystical, the spiritual and the intuition (the female side of the brain). By placing back the eye in its place, Ofelia restores the all-important balance needed to embark on her alchemical transformation.

Ofelia soon realizes however that the adults surrounding her certainly do not believe in what cannot be physically seen, making her quest quite a lonely one.

THE OPPRESSIVE FATHER-DICTATOR AND THE CRONUS COMPLEX

Captain Vidal cursing at Ofelia

Once she has arrived at the war camp, Ofelia meets with her new step-father, the cruel and sadistic Captain Vidal. The character is a representation of Spanish Fascism and, on a philosophical level, of the oppressive material world, most people abide in without questioning which prohibits the full emancipation of the being. This phenomenon is known as the “Cronus Complex”, Cronus being the Greek mythological figure representing time, death and harvesting.

Cronus devouring his child by Goya

> *"The Cronus Complex is not a murderous tendency per say, since Cronus did not just got rid of his offspring, but a destructive ingestive process which hinders the child's capacity to exist separately and autonomously from the parent. In consuming his child, Cronus does not only aim to annihilate him but does so by making him part of himself. According to Bolen, since ancient times, the Cronus Complex is a tendency through which male oriented cultures have maintained power. That is evident is systems such as Fascism, one of the most radical mutations of patriarchy."*
> – John W. Crandall, The Cronus Complex

Cronus is also known as "father time". Captain Vidal is often shown looking at and maintaining his watch, time being the most damning limitation of the material world. Ofelia—and everyone around her—is terrified by Captain Vidal but, in order to complete her initiation, Ofelia will need to emancipate herself from this oppressive father figure and, most importantly, get in touch with her oppressed feminine

and magical side. Restoring the equilibrium of duality is a necessary step in alchemical transformation.

THE FAUN AND HIS LABYRINTH

Disgusted by her new life, Ofelia is led by a fairy to an overgrown labyrinth where the Faun steps out of the shadows. When she asks him *"Who are you?"*, he replies *"I've been called so many names that only the wind and the trees can pronounce. I am the mountain, the forest, the earth. I am … a faun."* He then continues: *"It was the moon that bore you. And your real father waits for your return, but first, we must be sure that you have not become mortal"*.

In ancient mythology, fauns, satyrs, and the Greek god Pan were somewhat similar as they all bear the hindquarters, legs, and horns of a goat. Pan is a prototype of natural energy and is undoubtedly a phallic deity, representing the impregnating power of the sun. The faun becomes a sort of spiritual guide to Ofelia, helping her through the actual and figurative labyrinth she must go through. Despite the faun's

monstrous appearance—which leads viewers to think at first that he is the “bad guy”—he is actually the only being in Ofelia’s life that understands her desire to “become more” and to reach her full potential. The actual “bad guy” in the movie is not the hideous creature, but the cruel step-father.

The Labyrinth

***“Labyrinths and mazes were favoured places of initiation among many ancient cults. Remains of these mystic mazes have been found among the American Indians, Hindus, Persians, Egyptians, and Greeks.”* – Manly P. Hall, Secret Teachings of All Ages**

Found in the initiation rites of many ancient civilizations, mazes were symbolic of the involvements and illusions of the lower world through which wanders the soul of man in its search for truth. Pan’s Labyrinth is mostly a figurative one as Ofelia must avoid the pitfalls and the dead-ends of the material world in order to be reunited with her true father.

THE FIRST TASK: FINDING THE SACRED FEMININE

The first task given by the Faun to Ofelia is to retrieve a key from a giant toad who is sucking the life out of an ancient fig tree. There starts the quest for "returning to the womb" and the rekindling the oppressed feminine. The interior of the tree is damp and moist, symbolizing once again the womb-giver of life. The tree itself looks like a uterus.

Ofelia wearing a black version of the dress of Alice in Wonderland. Also, a picture of a uterus, in case you forgot what one looks like.

Ofelia's trauma/fascination with the feminine principle is expressed many times in the movie, mainly through her weak and pregnant mother who ultimately has to give her life to give birth. In one disturbing scene, Ofelia sees in her Book of the Crossroads the outline of a uterus that becomes red, predicting her mother's complications.

THE SECOND TASK: THE PALE MAN

Having successfully completed the first task, Ofelia receives a second mission from the faun which is the retrieval of a dagger from the Pale Man. There is, however, e important condition: She cannot eat anything there.

The immobile Pale Man with his eyeballs on a plate in front on him

The Pale Man is a big flabby creature sitting in front of a great feast. Looking around, Ofelia sees stacks of shoes and depictions of the Pale Man eating children, which is, once again reminiscent of Goya's depiction of Cronus. The Pale Man is a gruesome representation of the oppressive powers of Ofelia's world – Captain Vidal, Spanish Fascism and the Catholic Church. To further this comparison, a scene of Vidal having dinner with his guests, including a Catholic priest, is shown in parallel, in which nobody dares to question the Captain's cruel motives.

Ofelia manages to retrieve the dagger, but on her way out, cannot resist the temptation of eating a big juicy grape, symbolizing the wealth accumulated by the Cronus figures. This awakes the Pale Man, who immediately places his eyeballs in his hands and starts chasing Ofelia.

The pale Man has is eyes in his hands, representing the fact that he can only sees what is palpable. It can possible represent the stigmata.

Ofelia manages to escape the Pale Man, but at what cost?

THE THIRD TASK: THE ULTIMATE SACRIFICE

The Faun was furious at Ofelia for giving in to the temptations of the material world and questioned her worthiness to become a true immortal. He therefore leaves her in coldness of the real world, where Ofelia has to witness war, torment and sadness. Shortly after Ofelia's mother's death, however, the faun reappears, to the great joy of the girl. He allows her to complete her initiation, but he demands her complete obedience. For her final task, the Faun asks Ofelia to bring her new born baby brother to the labyrinth at night during the full moon, the prime time to complete a spiritual transformation in occultism.

Ofelia must therefore steal the baby from Captain Vidal by

drugging him and runs to the labyrinth, where the faun awaits her.

The faun awaiting Ofelia holding the dagger

The faun asks Ofelia to give him the baby so he can prick him with the dagger and obtain a drop of blood from him. Ofelia refuses. The faun loses his patience and reminds her that he requires her full obedience, but she still refuses. At this point, Captain Vidal finds Ofelia, whom, in his point of view, is talking to herself (as he cannot see the faun). He takes the baby from her and shoots her.

Ofelia laying bloody on the ground after being shot by Captain Vidal

Drops of Ofelia's own blood falls into the labyrinth, thus accomplishing the final task required for her initiation: self sacrifice.

THE INITIATION

While we see Ofelia laying bloody on the ground, she is also shown in another realm, the Underworld, reuniting with her true parents.

Ofelia reuniting with her parents, symbolizing her successful initiation

The entire palace bears the shape of a vesica piscis, an ancient occult symbol representing the vulva, the entrance to the womb and the gateway to another world. Standing on three pillars, the father, the mother and the soon to be princess will complete trinity of the Underworld. The faun greats Ofelia, telling her she did well by going against his orders and sacrificing her life to protect her innocent brother. Indeed, a strong will, sacrifice and rebirth are necessary for the completion of an initiation into occult mysteries.

Ofelia is then shown again laying on the floor bloody, making the viewers ask themselves: did this actually happen or is it all in the girl's imagination?

IN CONCLUSION

Pan's Labyrinth describes the quest of a young girl unable

to cope with the harshness of the physical world, where dehumanization and repression crush her innocent and playful spirit. It has been shown that children often psychologically respond to an unbearable reality by dissociating into a fantasy world, where magic, adventure and wonder are to be found. Ofelia is often reminded by her mother that *"magic does not exist her and no one else"*. The magical world however seems to exist beyond Ofelia's imagination. One example is the mystical plant given by the faun, the mandrake, which was healing Ofelia's mother from her ills, until she found it under her bed and, disgusted by it, burned it.

Ofelia with the mandrake, the "plant that wanted to be a man". Its presence in the movie is a reminder that all magic is not fairy tales and that occult knowledge can have actual applications in real life.

The mandrake is an important plant in occult lore mainly due to the fact that its roots are often shaped like a human body, complete with arms and feet.

The mandrake in ancient documents

"The occult properties of the mandrake, while little understood, have been responsible for the adoption of the plant as a talisman capable of increasing the value or quantity of anything with which it was associated. As a phallic charm, the mandrake was considered to be an infallible cure for sterility. It was one of the Priapic symbols which the Knights Templars were accused of worshipping. The root of the plant closely resembles a human body and often bore the outlines of the human head, arms, or legs. This striking similarity between the body of man and the mandragora is one of the puzzles of natural science and is the real basis for the veneration in which this plant was held. In Isis Unveiled, Madam Blavatsky notes that the mandragora seems to occupy upon earth the point where the vegetable and animal kingdoms meet, as the zoophites and polypi doin die sea. This thought opens a vast field of speculation concerning the nature of this animal-plant."
– Manly P. Hall, The Secret Teachings of All Ages

This movie is one of opposites and reversals: reality versus fiction, good versus evil, innocence versus adulthood, feminine versus masculine, overworld versus underworld, etc. Even the very ending can be interpreted in two opposite

ways: either Ofelia created a fairy-tale world in her head to escape real life and ultimately committed a form of suicide or she's simply an awakened being who saw what the masses bound to the material world cannot see and ultimately completed her process of illumination to become a true immortal. The story is also an inversion of the usual paradigm for self-actualization: Ofelia's transformation happens in the shadows and in the dark while enlightenment, as it name says, is associated with light; Ofelia's illumination happens in the Underworld while spiritual transformation is usually associated with "the heavens"; the initiator himself, Pan, is a deity known for getting drunk in the woods and frolicking nymphs (and the odd goat) while illumination is based on the mastery of one's lower impulses; the completion of Ofelia's initiation requires her to crawl in the mud, be chased by a Pale Man and finally spill her blood while the usual path to illumination is based on the master of self and uncorrupted virtue. So what is the true fate of Ofelia? As the last line of the movie states: the clues to the answer can be found by *those who have the eyes to see.*

THE OCCULT SYMBOLISM OF MOVIE "METROPOLIS" AND ITS IMPORTANCE IN POP CULTURE

Fritz Lang's 1927 movie "Metropolis" is one of those timeless classics that withstand the test of time. Rather than becoming forgotten and obsolete, "Metropolis" is increasingly relevant as many of its predictions are becoming reality. We will look at the underlying occult message of the film and the usage of its imagery in the acts of pop stars such as Lady Gaga, Madonna, Beyonce, Kylie Minogue and others.

Metropolis is a silent science-fiction movie released in 1927 by Fritz Lang, a master of German Expressionism. Set in a futuristic dystopia divided into two distinct and separate classes—the thinkers and the workers—*Metropolis* describes the struggles between the two opposite entities. Knowing that it was produced in 1927, viewing this movie today is quite an experience as many "sci-fi" aspects of the plot are eerily close to reality. Metropolis describes a society where the "New World Order" has already taken been implemented and a select elite live in luxury while a dehumanized mass work and live in a highly monitored hell.

As we have seen in previous articles on The Vigilant Citizen, *Metropolis* is excessively echoed in popular culture, especially in the music business. Whether it be in music videos or photo shoots, pop stars are often portrayed as the character Maria, an android programmed to corrupt the morals of the workers and to incite a revolt, giving the elite

an excuse to use violent repression. Are pop stars used by the elite in the same matter, to corrode the morals of the masses?

MOVIE ANALYSIS

THE WORKERS

The workers at shift change.

The movie opens by showing the workers and their city, situated deep below the earth's surface. They are shown dressed alike, walking in sync, holding their heads down in submission, resignation, and desperation. Throughout the movie, the human cattle is depicted as being physically and mentally exhausted, highly impressionable and, let's say it, all-around dumb. Like a flock of sheep, the workers move in crowds, are very impressionable and can easily be deceived. This description of the masses corroborates those of Walter Lippmann, an American thinker who, five years earlier in *Public Opinion*, compared the general public to a "bewildered herd" that is not qualified to manage its own destiny. Joseph

Goebbels, the head of propaganda of the Nazi regime, was also in accord with the movie's conception of the general public. Hitler famously said "*How fortunate for leaders that men do not think*".

The workers labor in a monstrous machine, a hellish industrial complex where they must accomplish repetitive and dehumanizing tasks. At one point, the machine is compared to Moloch, the ancient Semitic deity honored by human sacrifices.

In one of his visions, Fredersen sees the Machine turning into Moloch. The workers are fed to the beast as human sacrifices.

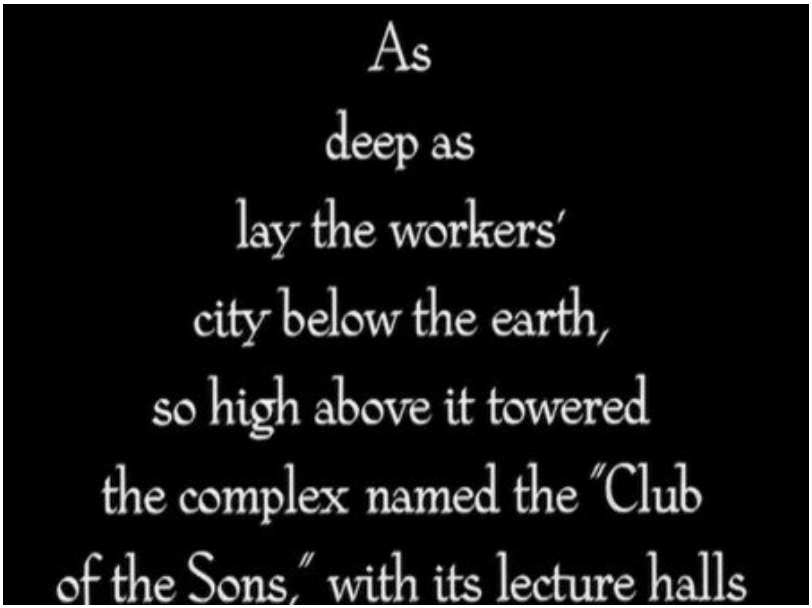
Moloch the God Baal, the Bull of the Sun, was widely worshipped in the ancient Near East and wherever Carthaginian culture extended. Baal Moloch was conceived under the form of a calf or an ox or depicted as a man with the head of a bull. The sacrifices went through the "belly of the beast".

The tasks assumed by the workers are purely mechanical, needing absolutely no brain power, making them nothing more than an extension of the machine.

The workers accomplish repetitive, mind-numbing tasks, stripping them of their humanity.

The gleaming city of the Thinkers

If the workers live in a hellish underground dystopia, the thinkers conversely evolve into a gleaming utopia, a magnificent testimony of human achievement. This shiny city could not, however, be sustained without the existence of the Machine (Moloch) and its herds of workers. On the other hand, the Machine would not exist without the need to sustain a city. We find here a dualistic relation where two opposite entities exist in mutual dependence, a concept that has deep occult resonance.



In a thinly veiled reference to the hermetic axiom "As Above, So Below", the movie describes the mirroring yet opposite environments in which in the thinkers and the workers live in.

THE GREAT SYMBOL OF SOLOMON

The Hermetic Seal of Salomon visually depicts the concept of "As above, So below" while representing opposites energies mirroring each other to achieve perfect balance. Fritz Lang's world perfectly recreates this concept.

JOH FREDERSEN, THE DEMI-GOD

The city was founded, built and is run by the autocratic Joh Fredersen. As the creator and only ruler of Metropolis, Fredersen is likened to the Gnostic demiurge, a demi-god who is creator and ruler of the material world.

Joh Federsen, plotting his next move. He is holding a compass, reminding viewers of his role as the “great architect” of Metropolis.

William Blake's representation of the gnostic demiurge, creator, and ruler of the imperfect lower plane, where sin and suffering prevails. The compass borrows from Masonic symbolism for God as the "Great Architect of the Universe".

Joh's son, named Freder, who, like all sons of managers, was enjoying a life of luxury, discovers the harsh reality of the workers of down under. Wanting to experience the worker's reality first-hand, Freder descends to the lower level and trades places with a worker. Freder, therefore, becomes a Christ-like figure, a savior who descends from above. He also becomes enamored with Maria, a saintly young woman from the proletariat.

Maria, preaching to the workers.

Maria is a charismatic woman that is highly admired by her fellow workers. Understanding their suffering and despair, and knowing that a revolt is brewing, Maria preaches peace and patience, prophesying the coming of a "mediator", who would become the "heart between the head (the thinkers) and the hand (the workers)

At one point, Maria tells the story of the tower of Babel, upon which would be written:

> *"Great is the world and its Creator! And great is Man!"*

This statement has a deep resonance in Mystery Schools as it is taught that men have the potential to become gods through enlightenment. Throughout the ages, monuments and architecture were used to communicate the principles of the Mysteries and to celebrate the greatness of the human mind.

Partially for those reasons, there are numerous links between Freemasonry and the Tower of Babel.

> *"As regards to Masonry, Babel of course represented a Masonic enterprise and early expositors reaped full benefit from the facts. They remembered that the people, who were of 'one language and one speech' journeyed from the East to the West, like those who have been tried and proved as Master Masons. When they reached an abiding place in the land Shinar, it is affirmed that they dwelt therein as Noachide, being the first characteristic name of Masons. It was here that they built their high tower of confusion. Out of evil comes good, however, and the confusion of tongues gave rise to 'the ancient practice of Masons conversing without the use of speech.'"*
> -Arthur Edward Waite, A New Encyclopedia of Freemasonry and of Cognate Instituted Mysteries: Their Rites, Literature and History, Volume I

> *"In several early Masonic manuscripts – for example, the Harleian, Sloane, Lansdowne, and Edinburgh-Kilwinning – it is stated that the craft of initiated builders existed before the Deluge, and that its members were employed in the building of the Tower of Babel."*
> – Manly P. Hall, The Secret Teachings of All Ages

> *"… at the making of the Tower of Babel there was Masonry first much esteemed of, and Nimrod was a Mason himself and loved well Masons."*
> – John T Lawrence, The Perfect Ashlar

However, says Maria, "one man's hymns of praise became the other man's curse". In other words, the monument praising the greatness of the human spirit was built with the blood and sweat of workers who knew nothing of the Thinker's grand vision. And, in the film, the same thing is happening all over again. The name of the demi-god Joh Fredersen's headquarters? Of course … The New Tower of Babel.

Joh Ferdersen's headquarters named the New Tower of Babel.

Rotwang with his trademark mechanical right hand, which replaces the one he lost during one of his experiments. Is this a symbol signifying that the inventor embraces the "left-handed path"?

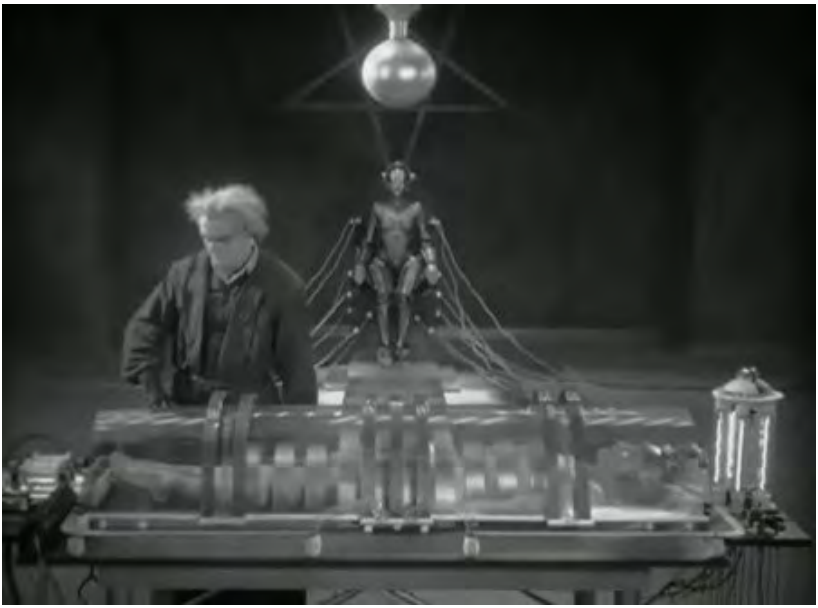
Upon learning that the workers are planning an uprising, Joh Federsen seeks the advice of Rotwang, an inventor, and mad scientist. Although his work utilizes the latest of technologies, many clues within the movie indicate that he also taps into ancient occult knowledge to create his inventions. He is said to live in *"a small house overlooked by the centuries,"* symbolically meaning that the scientist's arcana descended from ancient occult traditions; the basement of his house has a secret trap door leading to 2,000-year-old catacombs, further alluding to the ancient and mysterious sources of Rotwang. Furthermore, the front door of his house bears a pentagram, which refers to the Pythagoreans, occultism, and Freemasonry.

A pentagram on Rotwang's door. Disciples of Pythagoras affixed a pentagram on their door as a secret sign of mutual recognition. The sign and its meaning could remain secret despite that public display because only those initiated into the mysteries of Pythagoras' geometry were able to draw it correctly and to appreciate its deep significance as a symbol for and gateway to those mysteries.

If we were to do real-life comparisons, Rotwang is to Joh Fredersen what John Dee was to Queen Elizabeth I: an esteemed advisor immersed in the worlds of science, magic, astrology and Hermetic philosophy. If Fredersen represents our world's rulers, Rotwang is the occult pendant of decision-making, the mystical entity that is hidden from the public but always historically present.

The inventor proudly presents to Fredersen his latest invention, the Machine-Man, which he considers to be the "Man of the Future". The android has the faculty of taking the form of any person and, says Rotwang, *"no one will be able to tell a Machine Man from a mortal!"*. The transhumanist dream was already present back in the early 1920s.

Fredersen then tells Rotwang to give the Machine-Man the likeness of Maria in order to use her credibility and charisma to spread corruption among the workers.



Maria laying down while Rotwang gives her likeness to the android. Notice the inverted pentagram right above the Machine-Man's head. If the upright pentagram represents healing, mathematical perfection, and the five elements, the inverted pentagram stands for the corruption of those principles and black magic.

So what do today's pop stars have in common with this android, programmed by the rulers, with a mix of science and occultism? Well … everything.

Beyonce

Kylie Minogue

Lady Gaga in Paparazzi video

Lady Gaga in Dave Lachapelle photo shoot that is heavily inspired by *Metropolis.*

Freddie Mercury from Queen with his face instead of Maria's in *Radio Gaga*. Lady Gaga's name was inspired by this song and video, which contains a lot of footage from *Metropolis*.

Janelle Monae

Metropolis themes are also very prevalent in fashion

Back to the movie. The android completed, Rotwang tells it:

“I want you to visit those in the depths, in order to destroy the work of the woman in whose image you were created!”

Robot-maria responds:

One eye closed with a devilish grin. You probably know the importance of the single eye from previous articles and the ridiculous amount of pop artists who flash it.

The Maria android is then sent to Yoshiwara, a man’s club, where she performs erotic dances. In one of her acts, she is portrayed as Babylon, the Great Harlot of the Apocalypse.

Playing the role of the Great Harlot Babylon of the Book of Revelation. “And the woman was arrayed in purple and scarlet color, having a golden cup in her hand”. She is held up by the seven deadly sins.

Do this scene remind you of a classic music video?

Madonna – Material Girl. How many realized that she was playing the role of Babylon here?

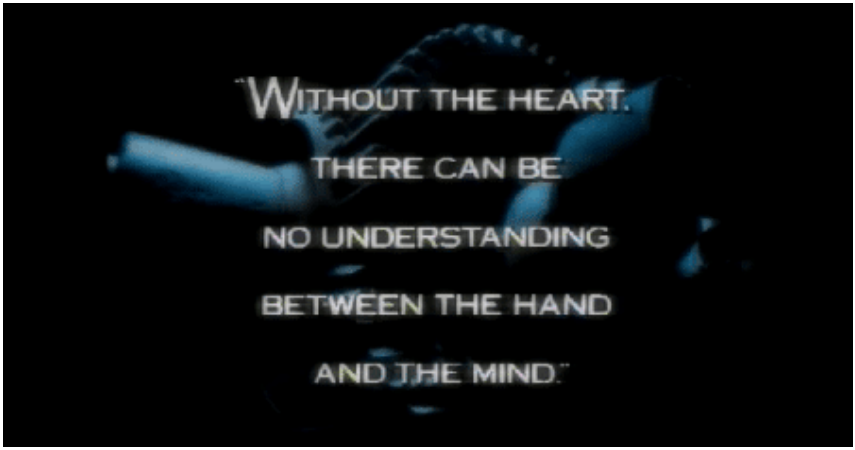
The programmed Maria performs mesmerizing dances in front of an avid public, causing men to fight, to lust, to be jealous and to commit the rest of the deadly sins. When she's with her fellow workers, Maria acts as an "agent-provocateur", inciting the working men to riot and giving Joh Fredersen reason to use force against them. She is basically acting against the best interest of the public and for the interest of the elite.

With the help of their foreman (because they can't really think for themselves), the workers ultimately realize that they have been misled by the android. Believing that she's a witch, they find robot-Maria and burn her at the stake.

The movie finishes with this caption:

This "moral of the story" is basically a message to the elite, a tip to keep the masses in check: in order to keep the oppressed content, you must capture their heart. That is what the media accomplish.

Which is kind of reminiscent of this music video's ending:



Madonna's *Express Yourself* video heavily borrowed its imagery from *Metropolis*. In turn, Christina Aguilera's *Not Myself Tonight*, heavily borrowed from *Express Yourself*.

THE MORAL OF THE STORY

The moral of the story of Metropolis is not "let's abolish all inequities and rebuild a world where everyone is equal" and

it is certainly not “let’s be democratic and vote for who we want as a ruler.” It is more “let’s send the workers back to the depths where they belong, but with the addition of a mediator, who will be the link between the workers and the thinkers”. So, when all is said and done, the movie is intrinsically “elitist,” as it still calls for the existence of an elite group of people holding most of the resources and managing a working class. In the end, the workers – and Freder – were duped, believing that their conditions would change. In fact, the status-quo remained and Joh even got his naive son to give the elite a friendly image while reporting everything happening in the depths, resulting in tighter surveillance and control.

Who is the Freder of today’s working class? The media. Media is the mediator. That is its function.

Fredersen, the link between “the hand and the head”, the Workers and the Thinkers. This role is played today by the media.

Mass media manipulate the masses’ thoughts and feelings

on a daily basis, tricking them into loving their oppression. Popular culture is the entertainment branch of mass media and pop music is the fun way to communicate the elite's message to the youth. References to *Metropolis* in pop music are, almost, winks to those in the know, the initiates, as if to say "this star is working for us". So go ahead and be an ignorant, degenerate and materialistic person, like in the videos … that's what they want you to be.

ANALOGIES BETWEEN METROPOLIS AND TODAY'S POP CULTURE

But why *Metropolis*? Why has it become the code for "Illuminati star"? If you've read other articles on this site, you've probably realized that the movie touches upon all of the themes of today's "Illuminati agenda": transhumanism, mind control, dark occultism, degradation of morals, police state, all-seeing government. *Metropolis* is basically a blueprint for population control. Like Maria, today's pop stars are recruited from the working class and literally programmed and reinvented to become the hidden ruler's spokespersons. Notice how many pop stars have wild alter-egos, with a different name and personality. Part of the stars' role is to promote the elite's agenda through music and videos, making it sexy and attractive.

IN CONCLUSION

Metropolis is a definitely a movie "by the elite, for the elite". It tackles the concerns of those managing the world and presents a solution that does not disturb the status-quo. The movie is also permeated with Masonic symbolism and contains many symbols referring to ancient Mysteries which were meant to be decoded by proper initiates. In other words, the movie was primarily aimed at the ruling class.

So why do singers love it so much? Well, they probably don't

love it as much as those behinds the scenes, the directors, and image-makers, those who have power in the music business. They decide what the stars do and stand for. And today's popular culture is elitist, permeated with Illuminati symbolism and promotes moral degradation and the debasement of traditional values. Our pop stars channel Maria, the programmed android, through their acts and accomplish the same functions. Why else would they dress like her? If artists always embodied absolute freedom and creativity, why do singers play the role of a mind-controlled android? Because that's what they are.

Metropolis is indeed a great movie. So great that it is only becoming relevant 80 years after its release. But if the elite has it their way, it will be even more relevant in the years to come.

HOW THE ANIMATED SERIES G.I. JOE PREDICTED TODAY'S ILLUMINATI AGENDA

G.I. Joe is an iconic cartoon TV show that marked an entire generation of young boys during the 80s. Most fans still recall the main characters and the epic gunfights. But what about the storyline? A look at the TV series in today's context is quite a strange experience: Many of Cobra's "far-out" plots are actually happening today. Could G.I. Joe be a case of predictive programming? We will look at some G.I. Joe episodes describing the replacement of the US dollar and the usage of mind control on celebrities and civilians and see how they relate in today's context.

As a guy who grew up in the 80s, I can personally attest that *G.I. Joe* was definitely on the menu in my after-school TV cartoon line-up. If you're a younger reader, let me tell you this (at the risk of sounding like a grumpy uncle): *G.I. Joe* wasn't your wimpy *Dora the Explorer* cartoon. It was a half-hour full of bad-ass characters face-kicking and laser-gun-shooting their way to victory. And that's pretty much what I remembered of this TV show – laser-gun shootouts – until recently.

A reader of this site recommended I view a particular episode of the series called *Money to Burn*, which depicts in great detail a vital part of today's NWO agenda (discussed later). I was in shock. So I watched other episodes in the series and this is what I saw: psychological warfare, tapping into occult forces to obtain political power, military research funded by huge corporations and mind control used on

civilians and celebrities. The series pretty much summed up the entire contents of the Vigilant Citizen website. Most of the shady things are accomplished by Cobra Commander, the "bad-guy" of the show, who is a ruthless terrorist aiming for world domination. The Joes always managed to stop Cobra, however, dismantling his evil schemes in an orgy of laser-gun fire and spectacular explosions.

Cobra Commander angrily pointing at something.

Watching the shows today, however, was very unsettling: Because of open-access information laws and the Internet, it is slowly coming to light that today's shadow governments are actually carrying out most of Cobra's plans … in real life. News about these plans come on a daily basis in mainstream news. Did *G.I. Joe* contain "predictive programming", a technique based on planting ideas and concepts in the brains of viewers in order to make them seem normal and easily accepted when they actually happen?

SHOW OVERVIEW

G.I. Joe: A Real American Hero ran in syndication from 1985 to 1989. The opening title sequence stated: "*G.I. Joe is the code name for America's daring, highly-trained Special Mission force. Its purpose: To defend human freedom against Cobra, a ruthless terrorist organization determined to rule the world.*" The shows ended with a public service announcement, where the Joes gave safety tips to the children. These announcements always concluded with a now-famous saying: "Knowing is half the battle!"

A mustache makes you automatically credible.

The animated series was designed to promote Hasbro's line of action figures of the same name. In fact, each episode purposely featured a different character in order to boost the associated toy's sales. Maybe this is the reason why the Joes had relatively lame and clichéd dialogue compared to the more complex and interesting Cobras. Other than promoting merchandise, the series pushed an obvious pro-American-military-industrial-complex agenda, a reflection of the Reagan-era dogma happening at the time, which was characterized by a showdown with the Soviet Union. In this

context, one might expect the Cobra Organization to represent the “evil communists” as was the trend in so many movies in the 1980s.

Surprisingly, that is not the case. The “bad guys” in *G.I. Joe* are actually funded by a huge American corporation named *Extensive Enterprises* and its reptilian leaders (wink to David Icke) carried out their devious plans from hidden “Cobra Temples”. These bases, established all across the world with no regard to national borders, were often situated in mystical locations, such as Easter Island or by China’s underground terracotta warriors (Cobras apparently believe in the powers of geomancy). In fact, the Cobra Organization bears few characteristics of a communist or “terrorist” organization and many characteristics of an elitist secret society in the style of what we call the Illuminati.

The “Cobra Command” shaped like an unfinished pyramid. This shape can be found in many instances in Cobra Temples.

The unfinished pyramid is today's most famous Illuminati symbol.

Even more significant is the plot of the first *G.I. Joe* episode ever aired. In the mini-series, titled *Pyramid of Darkness*, Cobra seeks to take control of the world by shutting down the power grid of the Northern Hemisphere.

The Cobra elite visualizing their plans for creating a Pyramid of Darkness on earth. Creating a pyramid to keep the world "in the dark" is a powerful symbol for Illuminati control of the masses. The word Illuminati stands for "the enlightened" … most of its power is based on the masses being as ignorant and dumbed-down as possible. In other words: in the dark.

As we watch later episodes, it becomes noticeable that Cobra Commander's numerous plans to conquer the world are eerily similar to actual events happening today, 25 years after the broadcast of these episodes, in another example of how "science fiction" is indeed becoming reality. Here are some aspects of the Illuminati agenda that were exploited in *G.I. Joe*:

MAKING PAPER MONEY WORTHLESS AND TAKING POSSESSION OF PEOPLE'S GOLD

In the episode entitled *Money to Burn*, Cobra finds a way to instantly burn all of America's paper money using a "thermo-

molecular ignition transmitter", effectively rendering the American dollar useless.

A scared lady seeing her money bursting into flames.

Cobra then addresses the nation through a TV broadcast (he seems to have easy access to mass media). This is what he says:

> *"Attention citizens! Due to the financial irresponsibility and incompetence of your leaders, Cobra has found it necessary to restructure your nation's economy. We have begun by eliminating the worthless green paper, which your government has deceived you into believing is valuable. Cobra will come to your rescue and, out of the ashes, will arise a NEW ORDER!"*

This is pretty deep stuff for a show aimed at children under 12. This speech basically outlines the modus operandi of the Illuminati shadow government: create a crisis, cause chaos, claim to have the only solution, get people to beg for that solution, and restore "Order out of Chaos". Furthermore, declaring this New Order to rise out of its ashes is

reminiscent of the Masonic concept of a phoenix rising out of the ashes.

There is truth in Cobra's statement regarding the real value of paper money. The American dollar has had no actual value since 1971 when the gold standard was abandoned by the Nixon administration. The American dollar's value used to be based on a fixed weight of gold. Today it can effectively lose all its value and become worthless overnight, as its value is not backed by any tangible goods … and this is what was happening in this episode of *G.I. Joe*.

After Cobra's announcement, the dazed and confused American people assemble before the Department of Treasury and shout "We want money!", begging the government to provide a solution to their problem. The Joes see the situation and observe that "buying and selling have been replaced by rioting and looting".

Then Cobra appears on TV again and says:

> *"Citizens of the United States, I am pleased to announce Cobra's economic recovery plan! If you want money to buy food for your children, take all your valuables to the nearest branch of Extensive Entreprises. There, all goods will be exchanged for Cobra currency!"*

Cobra presenting the new currency to be exchanged for people's valuables, such as gold.

This exact phenomenon is happening today. There is currently a sustained effort to take gold and other valuables off the hands of the public through "Cash for Gold" programs. You might have been assaulted by ridiculous ads like these:

Don't listen to MC Hammer and Ed McMahon. Keep your gold and buy more of it!

In a hidden Cobra Temple, the heads of Extensive Enterprises show a rich client the "largest stockpile of tangible assets ever assembled".

A vault full of the ignorant people's gold.

Fortunately, the Joes come to the rescue, restored the American dollar and destroyed pretty much everything in sight, including the Cobra Temple. Yo Joe!

MIND CONTROLLING CELEBRITIES TO MIND CONTROL THE MASSES

Many articles on this site discuss the use of mind control in popular culture, a concept that might be hard for some to believe. Well, the Joes were fighting it back in 1986.

Sold Out Singers

In the episode entitled *Rendez-Vous in the City of the Dead*, Shipwreck and Snake Eyes (two G.I. Joe characters) enter a Cobra-owned nightclub named "Snake Club" (Cobra obviously knows the power of indoctrinating the youth through entertainment). There, a singer named Satin sings the praise of Cobra in the form of a love song. The singers' backup dancers are dressed alike in Cobra-style costumes.

Backup dancers making Cobra control cool and fashionable.

Now, where did I see a famous singer performing on stage

with dancers symbolizing the people's oppression? Oh, right, right, right ...

Beyonce making police in riot gear cool and fashionable at the 2010 Grammy Awards.

MK-Ultra Celebrities

In another episode, titled *Glamour Girls*, the show describes nothing less than the use of MK Ultra in the entertainment business.

Cobra Commander, with the help of Dr. Mindbender, strikes a deal with an international cosmetic tycoon. Cobra agrees to provide a constant flow of beautiful young girls to the company in exchange for a face-transplant technology developed by the tycoon. Cobra, therefore, launches "Operation High Fashion", which aims to recruit young models, singers, and actresses by catering to their dreams of being famous.

In order to lure these girls, Cobra sends them invitations to a photo shoot, which will appear in an issue of "Glamour

Girls" magazine, the most prestigious fashion magazine in the world – a publication that is owned by Cobra's Extensive Enterprises (Cobra, of course, owns multiple media outlets, like today's Illuminati).

Magazine covers.

Not surprisingly, all of the girls who received an invitation are ecstatic at the idea of appearing in the magazine and they gladly present themselves at the Glamour Girls building for the photo shoot. But they are being tricked: The camera's flash sends subliminal hypnotic messages to the models, making them highly suggestible and easily manageable.

Once hypnotized, the models obey any command.

The models are then instructed to go to a “party” and they do so without question. In their mind-controlled state, the models dissociate from reality and perceive the party as being a glamorous get-together attended by classy gentlemen. When their hypnotic state wears off, however, the harsh reality kicks in.

When the girls snap out of their dissociative state, one of them says “We’re not in Kansas anymore”. This is a reference to the Wizard of Oz, a movie that is used in actual mind control programming. Being in or out of “Kansas” is, in fact, a code word regarding a subject’s dissociative state.

All of the young girls and celebrities who fall into this trap are manhandled and thrown into a dungeon.

A celebrity trapped in a heavily guarded dungeon. Similar programming facilities are used in actual mind control projects.

The theme of mind control is becoming increasingly prevalent in today's fashion industry and it is often coded with the use of lifeless mannequins and Monarch butterflies.

Megan Fox in a mind-control themed photo shoot.

Fortunately, the Joes manage to track down the Cobra's

dungeon, punch everybody's lights out and rescue the young ladies. Yo Joe!

USING MIND-CONTROLLED CIVILIANS IN SECRET MILITARY MISSIONS

In *Operation Mind Menace*, the theme of mind control is yet again exploited. In this episode, the Cobra Organization kidnaps civilians known to have psychic abilities, in order to harness their power and use them in secret missions.

Kidnapped civilians with psychic powers entering the Cobra Temple. The device on their chests are amplifiers. Similar devices are reportedly implanted in the brains of actual Theta programming victims.

In Monarch programming terms, this is known as "Theta Programming" and it encompasses the usage of psychic powers, such as extra-sensory perception (ESP), remote viewing, telepathy and psychic killing. Documents have been released proving that the CIA has been conducting

experiments to harness these powers and to use them on the battlefield since the 1970s:

> *"THETA considered to the "psychic" programming. Bloodliners (those coming from multi-generational Satanic families) were determined to exhibit a greater propensity for having telepathic abilities than did non-bloodliners. Due to its evident limitations, however, various forms of electronic mind control systems were developed and introduced, namely, bio-medical human telemetry devices (brain implants), directed-energy lasers using microwaves and/or electromagnetics."*
> – Ron Patton, Project Monarch Mind Control

> *"Theta Programming got its name just as the Alpha, Beta, and Delta Programming in part from the four types of EEG brain waves. Theta waves are frequent in children. (...) Psychic warfare became a branch of the Monarch Programming. This is the Theta Programming. It is the marriage of occult practices with state of the art science. The idea to be able to copy what Elisha did to the King of Syria (2 KG 6:11-12) when he "telepathically" spied on the enemy, discovered their plans, and thereby ruined their chances of success. Today this has been called "ESPionage", and the U.S. Army's term is "psychotronics". Of course, the CIA's position is that they couldn't find anything that worked, but that is simply not true, because the co-authors know of many Theta alters and Theta model systems which have Theta programming which is successful. (...)*
>
> *Whether the public perceives Psychic warfare as viable or not, billions of dollars have been spent on it, and numerous Theta models produced. (...)*
>
> *Since slaves can not be consistently given Theta programming, a surgical implantation of a sodium/lithium powered high frequency receiver/transducers coupled with a multi-range discharge capacitor was placed into the brains of Monarch slaves. This gives the handlers the ability to signal by remote signals to the victim's brain. When the receiver picks up the signals they electronically stimulate certain areas of the brain which in turn triggers pre-set programming. Implants are now being placed in a high percentage of the Monarch slaves."*
> – Fritz Springmeier, *The Illuminati Formula to Create an Undetectable Mind Control Slave*

These secret programs are slyly being revealed to the public in movies. In *Men Who Stare at Goats,* the issue is presented as comedy. However, the movie is based on an actual US military project: Lieutenant Colonel Jim Channon's *First Earth Battalion*.

The First Earth Battalion was renamed New Earth Army in *Men Who Stare At Goats*, a unit using extra-sensory powers (ESP). The movie also vaguely alluded to the dark/satanic side of mind control in some scenes.

In *G.I. Joe*, the mind-controlled civilians talk in a robotic manner and are detained in high-tech facilities.

Mind-controlled civilians in Cobra's high tech detention facility

Fortunately, the Joes tracked down the Cobras, rescued the civilians and kicked everyone's ass back to sanity. Yo Joe!

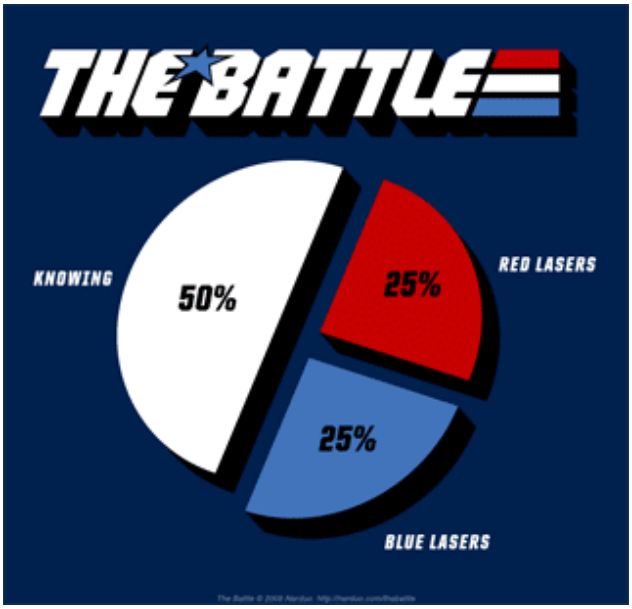
IN CONCLUSION

G.I. Joe is an iconic mid-80's television series that undoubtedly impacted the imagination of an entire generation of children. The action-packed battle scenes, the memorable characters, and the futuristic, sci-fi plots made the show a sure hit with young boys, especially. Watching these shows today, we discover that many of the Cobra's plots have been a hidden reality and/or are slowly becoming reality. And these plans are not coming from "a shadowy terrorist organization" but from our own "elected" leaders and their elite rulers.

The Joes are presented as a group of all-American soldiers with strong values, fighting with integrity and honesty against an ever-plotting terrorist group. They are what the American army is supposed to be and the ideal image that the military-industrial-complex want us to believe. But the Joe's

enemies, the ever-plotting terrorist group is not a foreign menace: It exists within the system. In other words, if the Joes existed today, they would probably be fighting their own government, the hidden part of it … what we call the Illuminati.

So the question remains: Why did the series describe these sophisticated plans with such vivid details to its youthful audience? Was *G.I. Joe* one of the many TV shows and movies sponsored by the American government and the owners of the mass media companies who broadcast it? Were they preparing the youth for the revelation of realities by exposing it to them at a young age? Were they trying to warn the public? The creators of this show definitely knew the answer to these questions, and we should too. Because knowing is half the battle.



JOSIE AND THE PUSSYCATS: BLUEPRINT OF THE MIND CONTROL MUSIC INDUSTRY

"Josie and the Pussycats" is a "girl band movie" aimed at children and young adolescents, especially young girls. At first glance, the flick seems to be one of those generic, God-awful teen movies. However, a closer look reveals how its overall tone and message are in sharp contrast to stereotypes of the genre. "Josie and the Pussycats" is indeed an acerbic critique of a morally bankrupt music industry. The most surprising thing about this 2001 movie is its frighteningly accurate predictions regarding today's pop music and its Illuminati agenda: mind controlled artists, hypnotized masses, subliminal messages… it's all there. This article will examine the movie's themes and their relation to today's music business context.

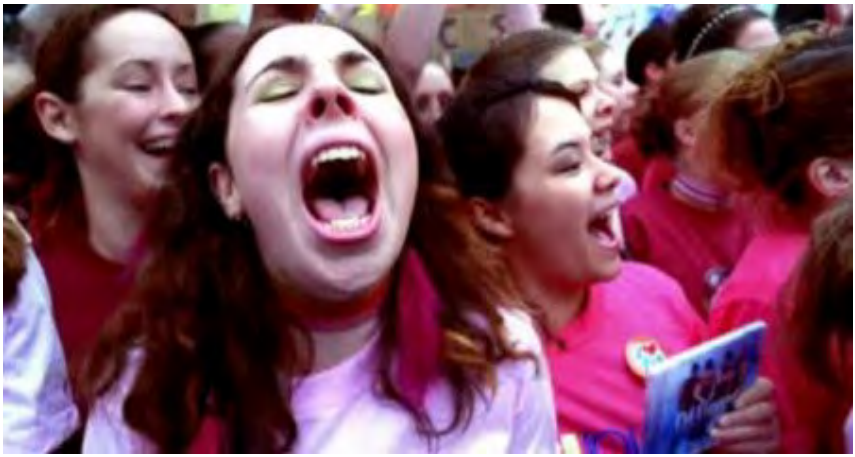
Josie and the Pussycats was released in 2001 by Universal. In music industry terms, 2001 is ancient history. Just to put you back in the context of the era: N'Sync were still singing *Bye Bye Bye*, Cisco wanted to see your *thong* and everybody was wondering *Who Let the Dogs Out*. Teens were going crazy for boy bands like the Backstreet Boys and everybody was dancing to Ja Rule. So, yes, it was a long time ago.

Josie and the Pussycats came out during that period, but it seems to foretell the death of the era. The movie starts with members of the boy band "Du Jour," a spoof on the Backstreet Boys, dying in a forced plane crash. The group is then replaced by a girl band with a semi-punky attitude and non-threatening pop rock music. This pretty much reflects what

actually happened in the years following the release of this movie: N'Sync and the Backstreet Boys disappeared from the preteen music market and were replaced by Miley Cyrus, Hilary Duff, the Jonas Brothers, and so on.

The Jonas Brothers' semi-punky attitude and non-threatening pop rock music replaced the Backstreet Boys. They're the male *Josie and the Pussycats.*

Despite the movie's apparent lightheartedness, it displays a harsh and sustained judgment of the music business. It is also severely critical of the state of America's youth. Teens and preteens are constantly depicted as a herd of brainless drones who are incapable of independent thinking and prone to hysteria.



Preteens going crazy for the latest manufactured pop sensation.

But behind the usual *"OMG these big corporations are so corporation-y"* criticism, *Josie and the Pussycats* tackles, in an odd and humorous way, some of the darker sides of the music industry. These include the mind control of the masses and entertainers and even the assassination of artists who rebel or ask too many questions.

THE BOY BAND THAT KNEW TOO MUCH

As stated above, the movie starts with Du Jour (the boy band "of the day") enjoying their enormous success. In their private jet, the vain and half-witted group of singers complain about petty things to their record executive Wyatt, who acts more like a legal guardian. Or, in mind control terms, a handler.

The band then asks Wyatt about strange sounds they heard in the acapella tracks of their latest song… and they want some answers.

Du Jour asking their exec Wyatt the purpose of the weird background tracks found on their latest song.

Wyatt's answer is quite extreme: He straps on a parachute and jumps off the plane, leaving Du Jour to die in what media will refer to an "accidental" plane crash. This has actually happened in reality numerous times. Artists who start uncovering the darker side of the entertainment business, who ask too many questions, or worse, who plan to reveal these things to the public, are often dropped, publicly humiliated and scorned. And, as in Du Jour's case, they are also sometimes killed for displaying such behavior.

MEGA RECORDS

Du Jour was signed with the world's biggest record label, Mega Records. We soon learn that the company is much more than a record label.

Mega Records is, in fact, "in business" with the American government and the FBI to brainwash the "most influential demographic in the entire population": the youth. While giving a tour of the label's headquarters to visitors from foreign countries (who are there to learn how it's done), Fiona, the eccentric CEO of Mega Records, has this to say:

> *"I'm sure you're wondering why agent Kelly and the United States government would be so interested in what appears to be a record company. Well, I'm about to show you why."*

Fiona's office then turns into an elevator and starts descending into a secret underground facility.

Fiona, the CEO of Mega Records, giving a tour of the secret underground headquarters of the label.

The label's headquarters is, in fact, a control center for manipulating the minds of the American youth. It creates new fads, decides everything from "what clothes are in style to what slang is in vogue," with the ultimate goal of making the youth continually spend money on one temporary trend after another.

Reality is, of course, more complex than that. Trends are (probably) not created in an underground control center in New York City. There is, however, truth in this near-cartoonish depiction of the music business. The entertainment industry is indeed connected to "higher powers" (as personified in the movie by the FBI agent) in order to sell the youth on the economic elite's agenda. Popular culture not only attempts to sell products and brands to the audience but also ideas, values, and attitudes. In

previous articles on the Vigilant Citizen, we have established that today's agenda focuses on concepts such as transhumanism, Illuminati symbolism, premature sexualization, police state/militarization, and so forth.

Continuing her tour, Fiona says:

> *"But how, you may ask, can our operation be so effective? Sure these kids have brains like play dough, just waiting to be molded into shape, but something else must be going on, right?"*

Fiona then explains that her label inserts subliminal messages in pop music in order to manipulate the youth into buying products and ideas. The label thus goes beyond the simple advertising of products. It conceals hidden messages in the music that bypass the audience's conscious minds in order to directly reach their subconscious.

After the presentation, a foreigner asks Fiona "How can you control the rock bands? What if one of them discovers you are placing hidden messages in their music?" This is what she answers:

> *"Ever wonder why so many rock stars die in plane crashes? Overdosed on drugs? We've been doing this a long time. If they start to get too curious, our options are endless. Bankruptcies… shocking scandals… religious conversions!"*

There are numerous real-life examples of celebrities who have been silenced, one of the most shocking and evident being Michael Jackson. After decades of being controlled by the entertainment business, he attempted to break free in the late 90s. He even spoke out about it. He then endured years of scandals, trials, public ridicule and financial difficulties. Michael Jackson still managed to keep singing and dancing, even organizing a world tour for 2010. Since previous attempts to destroy him failed, MJ got silenced… by force. So,

it would seem that ten years after the release of this movie, shady celebrity sacrifices are still happening.

New 3D Technology

In an attempt to “take things to the next level,” Mega Records develops a new technology called “3DX Surround Sound.” This new technology “makes the music feel like it is happening all around you.” All the kids who attend Josie and the Pussycat concerts or watch them on TV have to purchase this headgear in order to hear the music.

Hypnotized, mind controlled teens testing the new 3DX Technology in a Mega Records lab. Note that the girl in the middle is a “free thinker” that got kidnapped by the label in order to have experiments conducted on her.

Back in real life, we are seeing the commercialization of a very similar technology…

3D glasses are today's hottest trend. They are required to view 3D movies, TV shows, and video games. Will this 3D technology bring new brainwashing possibilities? You betcha!

JOSIE AND THE PUSSYCATS: FROM NOBODIES TO SEX KITTENS PROGRAMMING STARS

After the killing of Du Jour, record exec Wyatt is instructed to find a new band as soon as possible. The movie makes it clear that talent is absolutely irrelevant. The label just needs a good-looking group and it will take care of the rest. Then we are introduced to *The Pussycats*… and their lack of fans.

The Pussycats performing in a bowling alley, with nobody listening to them. Most overnight successes start from humble beginnings until the industry takes them, changes them and sells them to the public.

The rock band comprises three young ladies who wear leopard ears as a prop. It is quite obvious that nobody wants to hear their music and even their manager Alexander doesn't seem to like it.

After hearing about Du Jour's plane crash on television, The Pussycats leader, Josie, is motivated to "get out there" and obtain a record contract. At the same time, Wyatt is driving around in the small town of Riverdale, looking for a band to sign. Then it happens.

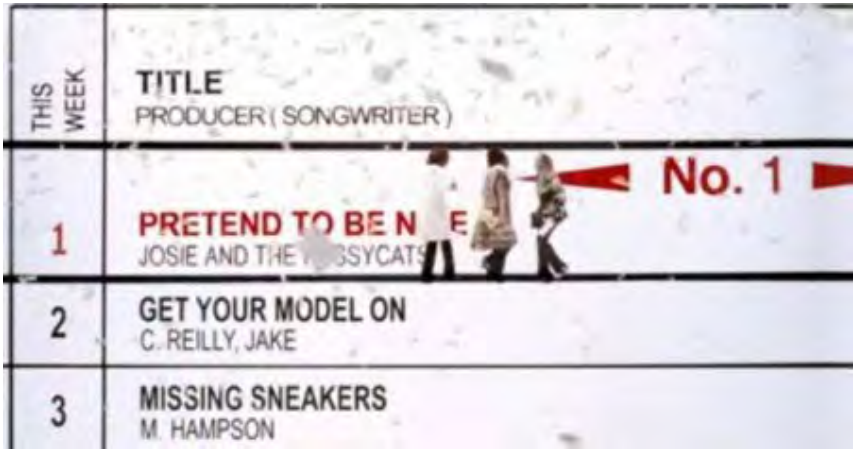
Wyatt literally runs into The Pussycats crossing the street. Some dudes coincidentally walk behind them holding a sign with "#1 Band in the World" on it. That's pretty much all Wyatt needed to see to sign them.

Wyatt sits down with the girls and tells them how happy he is "to be sitting down with The Pussyhats." He obviously knows nothing about the band and does not care. He then offers them a record contract with Mega Records. Josie wonders briefly why her band is being offered a contract by a label that did not even hear them play. However, her hunger for fame dispels all her doubts and the band signs the contract.

The Pussycats' story is classic: A broke, struggling band attempts to become big by performing gigs; a record label offers a shady contract; the desperate and fame-hungry band signs, not knowing what they are getting into. For the band, it's either taking a chance and signing the contract or going back to eating Ramen noodles in a crappy apartment. So, they sign the contract.

Right after they sign, the label subjects the group to a complete metamorphosis: a make-over to "sexy them up," and a name change, from The Pussycats to J*osie and the Pussycats*. The group is now completely owned by the label.

It has lost control of its image, its name, and even its music, as it has been modified to contain subliminal messages. But those changes pay off, as they become a #1 band in less than a week.



Josie and the Pussycats partying in Billboard's #1 spot

Josie and the Pussycats looking at the "Megasound 8000." On top of "digitally enhancing" the singer's voice (is it the ancestor of Auto-Tune?), the machine inserts subliminal messages in the music in order to convince listeners they love the band and to sell them products and ideas.

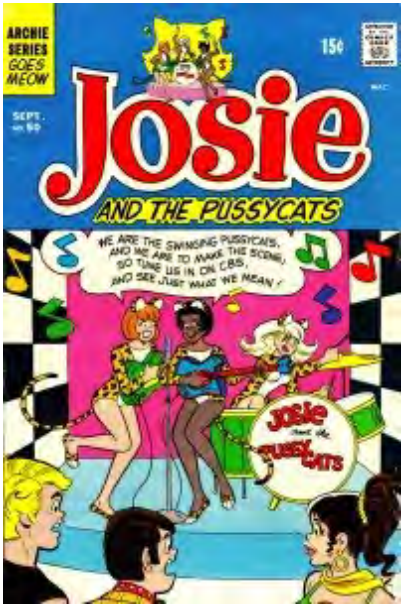
Mind Control

The movie also contains numerous references to mind control programming. As stated in previous articles, numerous celebrities have been subjected to mind control in order for them to become more easily manageable by their handlers. In bolder words, they become slaves of the industry.

From wearing cute little kitty ears, the group is now draped in feline prints, a mind control meme signifying a subject's beta programming, also known as Sex Kitten programming. The fact that they wore the ears before they got famous might signify the group's predisposition to this kind of programming.

Monarch mind control includes numerous types of programming, one of them being Beta (or Sex Kitten programming). It is the type of programming that is the most used in the entertainment industry and it is coded with references to "cats," "kitties," "pussycats," and also with the wearing of feline print clothing. This might explain why the

producers chose to base the girl band on the Archie Comic of the same name. The symbolism was just too perfect.



The movie was based on this Archie Comic.

So, in less than a week, with the help of subliminal messaging, the group produces a #1 hit and sells out a huge concert. The group even earns the honor of meeting the label's CEO, Fiona.

Fiona's "hang out" room. Notice the painting on the left. Yes, this was years before the creation of the persona named Lady Gaga.

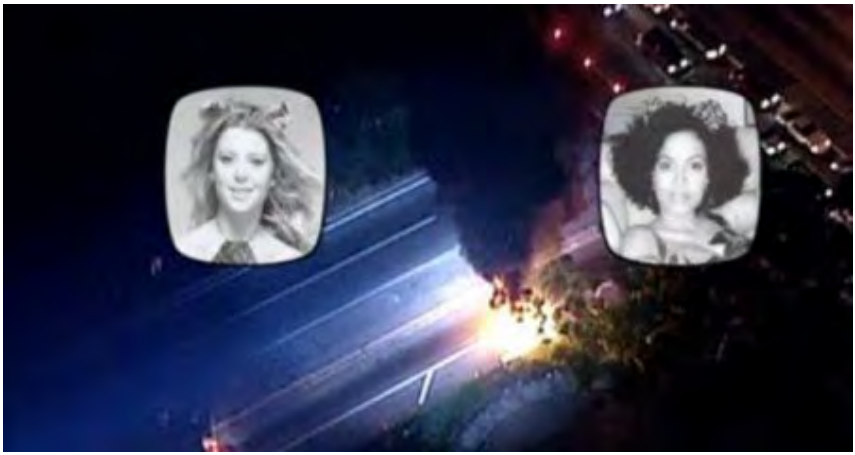
The girls soon realize that Fiona acts in a strange, dissociative matter as if she were herself under some sort of mind control.

After the meeting, Fiona spies on the group using hidden cameras and learns that two members of the group, Melody, and Valerie, are creeped out by her and flat-out do not trust her. So she decides to go with another tactic we often see in the music business: to keep the star of the group and drop the other band members.

In order to carry out this operation, the label proceeds to use mind control on Josie by making her listen to subliminal messages in her own music. The process completely changes her attitude and personality: Josie turns from a sweet and down-to-earth girl into an attention-hungry diva who is convinced that her friends are worthless. This scene subtly describes the hidden, mind control aspect that happens in the music business: label execs use mind control programming to create an alter persona in Josie, which they can control and manage at will.

Josie, in a dissociative state due to her mind control. Everything is “blurry” and “foggy” around her. She is completely dressed in feline prints, still representing her “sex kitten” programming.

Fortunately, Josie manages to snap out of her hypnotic state and learns everything about the 3D, mass mind control concert. Unfortunately, her bandmates Melody and Valerie have been kidnapped by the label and Josie must perform in the mind control concert to avoid the “accidental killing” of her friends.



Fiona shows Josie a pre-taped segment of MTV News announcing the "accidental death" of Melody and Valerie. This is a good example of media manipulation in order to protect the elite's interests.

I will spare you the details of the ending, but I can tell you that it involves catfights and the girls playing generic pop rock in front of a crowd that has learned to think for itself. Thank you, Josie!

IN CONCLUSION

The least we can say is that *Josie and the Pussycats* is an odd movie. It strongly criticizes some aspects of the entertainment business while perpetuating more of the same. One example of this paradoxical situation is the ridiculous amount of product placements in the movie.

As a running gag, the entire movie is filled with over-the-top product placements. Directors say no money was taken for these placements…

Some of those placements are pretty hilarious (see the box of Tide above), but in the end, they too perpetuate the market ideology. Imagine me repeatedly punching someone in the face. Then when asked to stop, imagine me replying: "Can't you see that I'm pushing this face punching to an absurd level? You're obviously not getting the brilliant second-degree message here, I'm actually denouncing violence! So sit there and think about violence in society while I keep pounding this guy's face." Despite what is being said, the fact remains that pounding someone in the face is itself perpetuating violence… and this movie keeps punching the viewers in the face with product placements.

In fact, the entire movie's message gives the same odd feeling. Its clever "behind-the-scenes" look at the music industry makes the viewers feel they're "in on the joke," making them comfortable enough to let their guard down. However, at the end of the day, the young viewers are still the butt of the joke: all of the sleazy and gimmicky tactics are being used on real-life viewers in order to sell them mind controlling music. Furthermore, the movie fictionalizes some of the darker

aspects of the entertainment business, for example by making mind controlled artists something that one can “only see in the movies.”

At the end of the film, Mega Records’ mass hypnosis plans are uncovered, and the FBI (who funded the project) immediately attempts to dissociate from the label, even arresting Fiona “on charges of conspiracy against the youth of America.” The agent then privately says to Fiona: “We were shutting down your entire project anyways… we found out that subliminal messages work much better in movies!” This is the movie’s way of saying that even though it has let you in on the joke, the movie is still part of the plans. In other words, the biggest joke in the movie… is you.

THE OCCULT INTERPRETATION OF THE MOVIE "BLACK SWAN" AND ITS MESSAGE ON SHOW BUSINESS

“Black Swan” is an intense psychological thriller describing a ballet dancer’s metamorphosis into the “Black Swan”. Behind the movie’s freaky facade lies a profound commentary on the cost of fame, the sacrifice of artists and the hidden forces behind the shady world of high-stakes entertainment. We will look at the occult symbolism of the movie and its themes relating to the dark side of show business.

Directed by Darren Aronofsky, *Black Swan* follows the shy ballet dancer Nina on her path to success in the demanding world of professional ballet. *Black Swan* can be considered a companion piece to the director’s previous movie, *The Wrestler*, which also describes the ups and downs of a troubled person working in a lesser-known field in the performing arts: professional wrestling. Although both movies explore similar themes (i.e. sacrificing one’s self for the good of the performance), the world in which Nina evolves and the obstacles she must endure are diametrically opposed to those of *The Wrestler*. Randy “The Ram” Robinson is a blue-collar guy living in a blue-collar town and must cope with the physical pain caused by his blue-collar lifestyle. Nina, on the other hand, performs in the refined world of ballet and her struggles are psychological, emotional and even spiritual.

I often point out that great works of art can be interpreted in numerous ways, depending on the knowledge and

experiences of each viewer. This movie is no exception … there are indeed numerous ways to interpret the plot of the movie. Through the use of meanings and symbols, however, the movie clearly alludes to many issues previously discussed on The Vigilant Citizen: the dark and occult side of fame, duality, trauma-based mind control, the forced creation of an alter persona and more. The main character, Nina, goes through a metaphysical change – by getting in touch with her "dark side" – in order to become a better performer. This change is imposed on Nina by her "handler", in this case, her ballet director. The movie uses subtle references to trauma-based mind control to explain the creation of an independent alter-person in Nina's psyche.

Although *Black Swan* is fiction, it nevertheless explores the hidden realities of high-stakes art and performance. There are numerous examples of artists who have embraced darker alter egos to take their art to "another level" … and many who ultimately are consumed by them. We will look at the occult and mind-control elements of *Black Swan* and see how they relate to some of the realities of the world of professional entertainment.

Warning: Major spoilers ahead!

MOVIE SUMMARY

Black Swan is a modern retelling of Pyotr Ilyich Tchaikovsky's classic ballet, *Swan Lake*. In the movie, the ballet director, Thomas Leroy (played by Vincent Cassel), describes to his dancers the basic plot of the ballet:

> *"We all know the story. Virginal girl, pure and sweet, trapped in the body of a swan. She desires freedom, but only true love can break the spell. Her wish is nearly granted in the form of a prince. But, before he can declare his love, the lustful twin, the Black Swan, tricks and seduces him. Devastated, the White Swan leaps off a cliff, killing herself and, in death, finds freedom".*

Nina, a shy and fragile young woman is chosen to play the role of the Swan Queen and must, therefore, embody both the pure White Swan and the evil Black Swan. Her quest for perfection as a ballet dancer leads her to experience, in her everyday life, the transformation experienced by the White Swan in the ballet's story. The events of Nina's daily life, therefore, mirror the story of the character she takes on as a ballet dancer, ultimately leading to confusion and, as the line between reality and fiction blurs, to apparent insanity.

The director's use of mirrors and reflections in numerous scenes are a constant reminder of Nina's altered perception of reality. Mirrors in the movie are often misleading and Nina's reflections seem to have a "life of their own". As Nina becomes haunted by the Black Swan, this alternate persona takes a life of its own and acts outside of Nina's conscious control. We will explain later how this relates to trauma-based mind control.

If you have not read other articles on this site, trauma-based mind control – also known as Monarch Programming – is the process in which an individual is subjected to intense trauma and dehumanization in order to cause a mental dissociation. This causes a fragmentation of the slave's personality and enables the handler to create an alternate persona that can be programmed at will. Some researchers claim there are occult elements at work in this process.

> *"Project MONARCH could be best described as a form of structured dissociation and occultic integration, in order to compartmentalize the mind into multiple personalities within a systematic framework. During this process, a Satanic ritual, usually including Cabalistic mysticism, is performed with the purpose of attaching a particular demon or group of demons to the corresponding alter(s). Of course, most skeptics would view this as simply a means to enhance trauma within the victim, negating any irrational belief that demonic possession actually*

occurs."
– Ron Patton, Project Monarch

A promotional poster for Black Swan. Nina (played by Natalie Portman) is shown with a crack in her face, representing the fracturing of her personality, an important concept, and symbol of mind control

Let's now look at some central themes of the movie.

NINA AND HER TRAUMA

Nina lives in a small New York apartment with her mother, Erica, about whom the least we can say is that she is overbearing. Many allusions to trauma-based mind control can be found in Nina's living environment and her mother's controlling behavior.

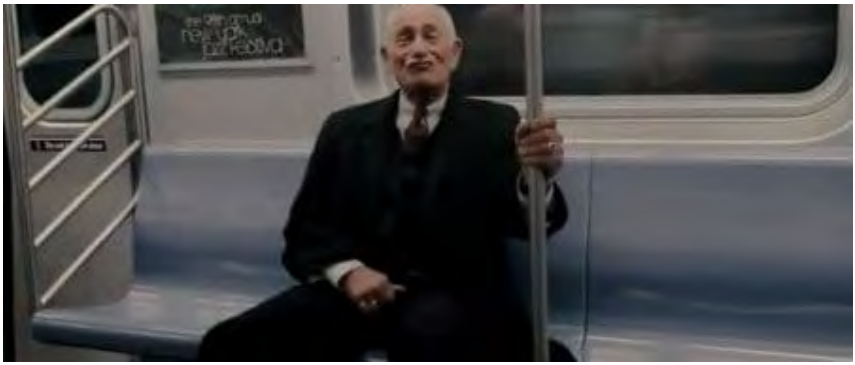
Nina's bedroom. Notice the butterflies on the wall, a reference to Monarch programming. Next to the window is a big white rabbit, a symbol of mind control originating from *Alice in Wonderland* – a fairy tale used in the programming of MK slaves. By following the White Rabbit Alice is lead to an alternate world, Wonderland, which, in mind control terms, refers to a slave's dissociative state.

Nina's mother, a retired ballet dancer who failed to become a star, acts more as a mind-control handler than a mother. She obviously has boundary issues and keeps tight control over all aspects of Nina's life. Real-life Monarch slaves often start their difficult lives as victims of ritual abuse in their own household. Symbols relating to mind control in Nina's house probably reflect this sad reality, including her pink, childlike bedroom.

Every night, Erica Sayers winds up the music box next Nina in order to make the little ballerina dance. This is quite symbolic of Nina's mind-controlled state.

Erica Sayers, Nina's mother, forcibly undressing her adult daughter. This unsettling scene depicts to Nina's total submission to her mother and also hints to the unhealthy sexual "familiarity" between the two.

Other people in Nina's life, apparently preying on her weakness and "victim energy", take advantage of her sexually.



An old pervert makes obscene gestures to Nina while riding the train. This disturbing scene tells a lot about Nina's relation to sexuality. Sexual predators sometimes have the sick ability to sniff out and prey on sex-abuse victims.

Nina's mother has, therefore, subjected her daughter to trauma-based mind control in order to make her a submissive woman who would realize her mother's failed dreams. This has trained Nina to disassociate to make her existence bearable, which in turn makes Nina the perfect subject for the creation of a dark alter persona: the Black Swan.

BRINGING OUT THE BLACK SWAN

Getting back to the storyline, Thomas, the ballet director, is looking for a new ballet star play the role of the Swan Queen. Nina's meticulous dancing is perfect to play the role of the White Swan, but she must also be able to play the Black Swan, a role that requires the dancer to be twisted, sexual and dangerous. Nina's frigid style is not suitable for the Black Swan, but Thomas chooses her as the Swan Queen anyway. He knows she has it in her, and he will bring it out.

Thomas bringing out the Black Swan in Nina

At one point, Thomas tells Nina:

> *"Perfection is not just about control. It is also about letting go. Surprise yourself so you can surprise the audience. Transcendence. Very few have it in them."*

Watching Nina dance, he later says:

> *"I knew the White Swan wouldn't be a problem. The real work would be your metamorphosis into her evil twin."*

In order to obtain perfection, or in alchemical terms, to accomplish the Great Work, Nina must master both good and evil – light and darkness. The occult concept of **duality** becomes therefore extremely important (more on this later).

Thomas' job is to create in Nina a new, aggressive and sexual alter-ego. He, therefore, becomes Nina's new mind-control handler. Whereas her mother "programmed" her daughter to be a submissive ballet dancer who never questions her mother/handler, Thomas requires her to embrace the exact opposite. He represents the "big league", the next level of Monarch programming.

After her meeting with Thomas, Nina, dressed in white, crosses the path of another Nina, dressed in black. This symbolically represents the coming of Nina's new, dark alter-ego.

In order to become a Black Swan, Nina must be able to be somewhat comfortable with sex and even enjoy it. So Thomas gives Nina homework: to "touch herself". Ready to do everything to become a better dancer, Nina tries to masturbate but her mother causes a blockage. Sexual pleasure becomes, therefore, a form of emancipation from her mother's control and her initiation to the "big league".

As the Black Swan grows in power, Nina starts hallucinating physical mutations on her body. The only other person that can see these mutations are Nina's mother, who, as a handler, has the "key" to her psyche. She is aware of Nina's gradual transformation and tries to repress it, knowing it will cause the loss of her "little girl".

Nina hallucinates all kinds of strange mutations on her body. They represent the gradual coming out of the Black Swan in her.

This situation reflects the ugly truth behind the real-life ritual abuse. Children, who are already dissociative due to their parent's abuse, are handed over to "higher instances" who continue the programming process. In this case, Nina is handed over to the entertainment world (known to use Monarch programming on celebrities) to create in her an alter persona destined to be a world-renowned star.

Thomas presenting the new Swan Queen, Nina

In order for Nina to become the new Swan Queen, however, someone must step down.

BETH MACINTYRE: THE AGEING STAR WHO WAS

Beth MacIntyre at Nina's crowning ceremony. She has just learned she is no longer the Swan Queen. She is obviously not happy.

Beth MacIntyre (played by Winona Ryder) is the previous star of the ballet company. However, she is growing old and "losing her edge". As a veteran, Beth already went through the "Black Swan process", and, as some people might say, she "sold her soul to the devil". Although this deal gave her years of great performances, in the end, the process completely destroyed her. She has become a bitter, conceited and hateful person who is incapable of existing without being the Black Swan.

There are many real-life cases of celebrities suffering the same fate. After being recruited, programmed and primed by the industry to become a superstar, they are suddenly dropped and forgotten. Being psychologically damaged, not knowing who they really are, the fallen stars sink into depression, drugs, alcoholism and even suicide.

Thomas, who was Beth's handler (he called her "my little princess", a mind-control trigger) no longer needs the alter-ego he created in her. It is however impossible to "deprogram" her, so she completely loses her mind. The next

day, the ballet company learns she got hit by a car. Thomas says:

> *"You know what, I'm also sure she did it on purpose. Everything Beth does comes from within, from some dark impulse. I guess that's what makes her so thrilling to watch … so dangerous … even perfect at times. But also so damn destructive."*

So the "spirit", the alter ego that consumed and destroyed Beth, was also the hidden force behind her great performances. The public has always been fascinated by intense and inspired performers who touch them on a primal and visceral level. Depending on the performance, this source of artistic transcendence has been attributed to the divine or to the devil. Controversial and groundbreaking performers have often dwelt between brilliance and insanity – tapping into a mysterious force at the source of artistic greatness and, on the other hand, imminent self-destruction. Religious people might say this force is nothing less than spirit possession; scientists might say that psychological torment leads to creativity. No matter the term one uses for this "force", it certainly exists and it is tapped into by some of the world's most influential artists. Beth hosted this force and it completely destroyed her … and now it can move on to Nina.

THE BLACK SWAN TAKES OVER (BLACK WINGS AND MIRRORS)

A symbolic movie poster. From the little ballerina rises, as a phoenix from its ashes, a gigantic and menacing Black Swan.

The Black Swan is the artistically brilliant yet spiritually destructive force Thomas wants to see born in Nina. He obviously knows about the Black Swan's devastating powers, but he doesn't care and never did: he is after the ultimate performance. Once Nina has been "used" up by the Swan, he will find another dancer to replace her. He is a representation of the entertainment industry, which manipulates artists into becoming Black Swans, ultimately trashing them when the Swan's effects have faded.

Black Wings

The "force" of the Black Swan is symbolically represented by black wings at different stages of the movie.

Shortly after being crowned “Swan Queen”, Nina is fascinated by this creepy statue. Little does she know that it represents what she is about to become.

Black wings on the back of Lily (played by Mila Kunis) while she is “giving pleasure” to Nina. The black wings represent the “force” that is communing with Nina. It is penetrating her, giving her orgasm, but also taking over her life.

Nina at the end of her "perfect" performance as the Black Swan. She is briefly shown with black wings, symbolizing that she has become "one" with the Black Swan.

Mirrors

Mirrors are used throughout the movie to symbolically reflect the true state of Nina's psyche.

Creepy mirror reflection that has a mind of its own. As her metamorphosis advances, Nina realizes that a totally separate entity is living within her. It is completely acting outside of her control. In mind-control symbolism, mirror reflections represent a slave's alter-persona that is programmed and manipulated by a handler.

Right before her big performance as the Black Swan, Nina fights against herself in her dressing room. During the fight between Nina and the Black Swan, mirror breaks, representing the collapse of the psychological boundary separating both entities. By shattering the mirror, Nina becomes the Black Swan.

THE MAGNUM OPUS AND THE SACRIFICE

At the show's premiere, Nina gives a stellar performance. She successfully plays the sweet and timid White Swan, and, when the time came, she was overtaken by the "force" to become the twisted, yet thrilling, Black Swan. By marrying the white and the black, the good and the evil, the light and the dark, Nina has accomplished the alchemical Great Work, the occult path to illumination.

The process, however, consumed her. By allowing the Black Swan to completely possess her, Nina gave the performance of a lifetime, but she has become a different person. Thomas and the audiences are in love with Nina as the Black Swan – the same way the prince of the ballet falls in love with the White Swan's evil twin. But this is not the "real" Nina. The Black Swan is a destructive force she cannot live with: it is tormenting her on a physical and psychological level. Not able to go on, the only way Nina can free herself, is by killing herself. And this is what she does.

Nina dying at the end of her performance. Her last words to Thomas: "I was perfect".

Does this remind you of anyone else's self-sacrificing performance?

Lady Gaga "sacrificed" in her performance at the 2009 VMA's.

Beyonce and Sasha Fierce, a pop-music equivalent of the White and Black Swan.

There are real (and tragic) examples of brilliant artists who have been consumed by an intense role. Either they self-destroyed or they HAD to die as a ritual sacrifice. Is *Black Swan* a commentary on this mysterious phenomena?

A recent example of a self-destructive role is Heath Ledger's Joker in *The Dark Knight*.

People close the Ledger claim his role as the Joker caused his demise.

Jack Nicholson warned Heath Ledger on 'Joker' role

Heath Ledger thought landing the demanding role of the Joker was a dream come true – but now some think it was a nightmare that led to his tragic death.

Jack Nicholson, who played the Joker in 1989 – and who was furious he wasn't consulted about the creepy role – offered a cryptic comment when told Ledger was dead.

"Well," Nicholson told reporters in London early Wednesday, "I warned him."

Though the remark was ambiguous, there's no question the role in the movie earmarked as this summer's blockbuster took a frightening toll.

Ledger recently told reporters he "slept an average of two hours a night" while playing "a psychopathic, mass-murdering, schizophrenic clown with zero empathy ...

"I couldn't stop thinking. My body was exhausted, and my mind was still going."

Prescription drugs didn't help, he said.

– NY Daily News, Source

For more on Heath Ledger, read this article I wrote on his last movie and symbols regarding his sacrifice "The Imaginarium of Doctor Parnassus" and Heath Ledger's Sacrifice.

Another example of an actor dying in mysterious circumstances after playing the role of a devilish and twisted character is Brandon Lee as *The Crow*.

Brandon Lee mysteriously died during the filming of *The Crow*. The official story of his death is still widely disputed. The scene during which he died was highly symbolic.

In addition to those two extreme cases, there are many cases of artists who, after years of brilliance, mysteriously self-destroyed. Drugs and suicide are often blamed for the tragedies but who really knows what happened with Jimi Hendrix, Kurt Cobain and Jim Morrison, just to name a few?

IN CONCLUSION

Black Swan is a profound movie that can be interpreted on many levels. We looked at the occult and mind-control

elements of the movie and examined its messages on the shady world of show business. The movie's commentary on the entertainment world's marriage with occult forces is something that has been discussed numerous times on the Vigilant Citizen. Although the concept is rarely discussed or even noticed by the average person, insiders in the entertainment world often attest to strange forces of varying kinds at work in the industry.

Through Nina's metamorphosis from a shy nobody to a possessed superstar, the viewers experience the dark side of entertainment. Mind control, manipulation and immorality collide with success and recognition. Dark impulses, addictions, and self-destruction arise with artistic genius and creative brilliance. Those who are "running the show" know how to bring the Black Swan out of up-and-coming artists … and they know very well it will destroy them in the long run. And they are OK with that. The same way Beth was pushed aside to welcome a new Swan Queen, the public will always welcome the elite's newest star with applause and acclaim. Because, as they say, *the show must go on*.

"SUCKER PUNCH": HOW TO MAKE MONARCH MIND CONTROL SEXY

Sucker Punch is an action fantasy thriller that promises its viewers two things: girls and explosions. And it delivers both. But behind the slur of short skirts and CGI effects hides a disturbing underlying story: Sucker Punch is about the life of a mind control slave who dissociates from reality to escape the trauma caused by abuse. This article looks at the hidden meaning and symbolism in Sucker Punch.

Warning: This article deals with disturbing subject matters and contains major spoilers.

Produced by Zack Snyder (*Watchmen, 300*), *Sucker Punch* describes the quest of a girl attempting to escape a mental hospital where she was forcibly placed. In order to achieve this goal, our heroine, “Baby Doll”, and her friends, must find five items that will be used to escape the institution. Most critics did not appreciate the video game-like plot line of *Sucker Punch* and were confused its several levels of alternate realities.

The movie does come across as confusing because there is one important fact about this movie that is not known to most viewers that makes the movie (slightly more) cohesive and coherent: *Sucker Punch* is about trauma-based mind control. It tells the story of a victim of Monarch Programming (more specifically Beta or Kitten programming) as she becomes increasingly dissociative. The movie takes place in the slave’s psyche, where dissociation is a defense mechanism to escape the unbearable trauma of abuse. The

deep dark secrets of Monarch mind control are never truly presented on screen yet they are implied in meanings and symbols throughout the movie.

(Note: If you are not familiar with Monarch programming, I suggest you read the article titled Origins and Techniques of Monarch Mind Control before continuing with this one).

Sucker Punch provides a taste of the confusion lived by actual MK slaves as the film subjects its viewers to some of the same mind twists: Illusion, deceit, reversal, and doublespeak. As the movie advances, the line between reality and fiction becomes increasingly blurry and messages become mixed up. At face value, the movie can be perceived as being about the empowerment of women, but the mind control symbolism of the movie indicates that it is actually about the exact opposite. Our hero Baby Doll is looking for "freedom" but, in the end, "freedom" is definitely not what she thought it would be. In fact, the entire movie can be understood in two completely opposite ways, making it quite a mind bender. *Sucker Punch* begins with an off-screen voice saying:

> *"Everyone has an angel. A guardian who watches over us. We can't know what form they'll take. One day, old man. Next day, little girl. But don't let appearances fool you. They can be as fierce as any dragon. Yet they're not here to fight our battles … but to whisper from our heart … reminding that it's us. It's everyone of us who holds the power over the worlds we create."*

Like many other parts of the movie, this introduction can refer to guardian angels helping people take charge of their life or to mind control handlers who have the power to manipulate the thoughts of MK slaves. This only one of the several possible double meanings in the movie.

ABUSE AT HOME

The movie takes place during the 1950-60s (despite glaring

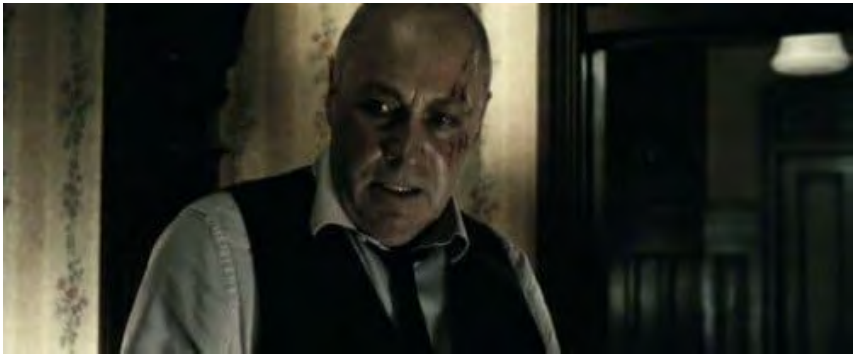
anachronisms), a period during which actual MK-Ultra experiments were known to be taking place. The main protagonist of *Sucker Punch* is a twenty-year-old girl known only as Baby Doll. Her name strongly suggests mind control: "baby dolls" do not control their movements or environments. Baby Doll's background and road to mind control mirror the story of many real-life Monarch slaves: an abusive parent caused multiple traumas at a young age, making her predisposed to dissociation. Her "ownership" is then transferred to an institution where the actual programming takes place, under the supervision of specialists (handlers).

The story of Baby Doll is indeed the typical story of real-life Monarch slaves, who are often subjected to abuse at a young age. After several years of mistreatment, the ruthless parental figures have then no trouble handing over the children to MK authorities – clearing them of the possible criminal charges they could face for years of abuse.

The movie's introductory sequences present Baby Doll's source of trauma: an evil step-father.

Baby Doll's drunk step-father looking to abuse her. Many Monarch slaves come from abusive households or multi-generational ritual abuse families.

"The type of father who is most preferred by the Programmers to offer up their children for programming is the phile. If a father will abuse his own little baby girl, then the Programmers know that the man has no conscience. This father's involvement in criminal activity (and thereby his vulnerability) can be continually increased. They want men who they believe will not develop any qualms later on in life about what they have done."
– Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave



The step-father's wounds around the eye produce an emphasis on the "one-eye" symbol, which represents, as seen in other articles, Illuminati mind control. The one-eye symbol appears in other instances during the movie.

The step-father calls the police and accuses Baby Doll of killing her own sister – a crime he committed. She is arrested by the police and immediately drugged. Her ordeal as a Monarch slave begins.

Baby Doll is given a sedative by state officials and taken to the mental institution, which turns out to be a mind-control programming site. Mind-control slaves are constantly drugged by their handlers to facilitate their programming.

THE PROGRAMMING SITE

Baby Doll forcefully taken into the institution. Several mental health institutions were actual mind-control sites used by the CIA.

The mental institution in which Baby Doll is placed has all of the characteristics of a mind-control programming site. The threat of physical and sexual abuse is constant during the entire movie and several techniques are used to trigger dissociation.

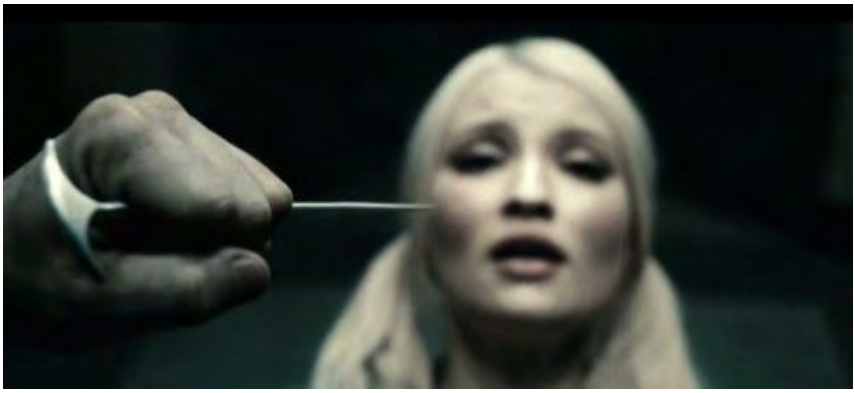
Music is extremely important in the institution (and in

actual Monarch mind control) where it is used as a programming tool. Most of the songs heard during the movie have suggestive lyrics which, in the context of mind control, can to trigger dissociation. As Baby Doll is taken to her cell, Yoav's cover of the song "Where is my Mind" is heard. The lyrics describe the feeling of dissociation:

> With your feet in the air and your head on the ground
> Try this trick and spin it, yeah
> Your head will collapse
> But there's nothing in it
> And you'll ask yourself
>
> Where is my mind
> Where is my mind
> Where is my mind

In the institution, Baby Doll learns that her step-father paid to subject her to the ultimate form of mind control: a complete lobotomy. The administrator of the mental institution tells the step-father: "Don't worry, she won't even remember her name when I'm done with her".

The movie then fast forwards to the scene of the lobotomy.



Lobotomies were performed by inserting a sharp instrument through an eye of the victim to "deactivate" the prefrontal cortex. The movie emphasizes the symbolism of the needle going through an eye to as it symbolically represents Illuminati mind control.

Right at the moment where the doctor is about to hammer the orbitoclast into Baby Dolls' brain, dissociation occurs and the viewers are taken to an alternate reality. We are taken to the dissociative, imaginary world created by Baby Doll's psyche, in which she embodies an alter persona: a Beta Kitten.

THE ALTERNATE REALITY

In Monarch mind control, there are several types of programming, depending on the use the handlers want to make of the slave. In *Sucker Punch*, it is obvious that Baby Doll and her friends are subjected to Beta Programming – also known as Kitten programming. The emphasis in the beginning of the movie on her step-father's abuse is, in Monarch Programming terms, the anchor.

> *"All the programming of each & every slave is anchored upon some type of trauma. One of the first fundamental traumas will be watched, filmed, coded & used as an anchor. For instance, the most brutal abuse of a girl by her father will be used as an anchor upon which to build the Beta programming. (...) Extreme*

psychosis is created within a child trying to deal with the issues created by the incest from the child's most important figure–their father figure."
– Ibid.

In Baby Doll's alternate reality, the mental institution becomes a club run by a mobster – who is, in real life, the institution's administrator. The "mental patients" of the institution are dancers…with extras. This distorted version of reality implies one important thing that is not directly mentioned in the movie: If Baby Doll deals in prostitution in her alternate reality, it implies that she is subjected to the same treatment in the mental institution. In actual Monarch programming, repeated and systematic abuse is used to create trauma and dissociation.

In her alternate reality, Baby Doll embodies an alternate persona – what is called a Kitten – who are programmed to give favors. The programming removes inhibitions and, as we'll see, Baby Doll will be trained to "let herself go" and become sensual on demand.

It is during the scene of the lobotomy that we first see Baby Doll dissociating, turning the sordid operation into an alluring dance routine.

Baby Doll being strapped and prepared for the lobotomy.

Baby Doll's alternate world reflecting yet distorting her lobotomy – it is now the premise of an erotic dance routine.

Despite appearances to the contrary, the movie never truly condemns forced prostitution or even mind-control practices. Everything is turned into a fantasy, making the situation cool and attractive. For example, Baby Doll's Kitten alter persona is constantly dressed as a schoolgirl who is brought in by a priest.

Baby Doll's Sex Kitten alter has a different past. Real Monarch programming slaves are programmed to have different alters, who have different pasts, different attitudes and, sometimes, even speak using different accents than the "core" persona. In Baby Doll's case, her abusive step-father becomes a priest.

Beta Kittens

In her alternate reality, Baby Doll is forced to dance and please clients. Since her alternate world is a product of dissociation, which “sugar-coats” reality to make it bearable, we can deduce that she is forced to do the same actual mental institution, but the movie never actually shows it.

Baby Doll is being told that she is here to please clients. Animal print cushions allude to Kitten programming.

Sweet Pea, another “patient”/slave, practicing her dance moves. She is wearing feline print, used in Monarch mind control to identify Beta Kittens.

Blondie, played by Vanessa Hudgens, also wears feline prints. Despite not being blonde, she is called Blondie, reflecting Kitten programming's obsession with blondes (see Marilyn Monroe).

Vanessa Hudgens is a former Disney star; as stated in previous articles, there are numerous links between Disney's child stars and Monarch programming.

Hudgens got this butterfly tattoo (which was highly publicized for some reason) around the time Sucker Punch was released. Tattoos are used in Monarch programming to identify slaves.

Mirrors and Butterflies

Not unlike other movies on the theme of mind control (see Black Swan), tricky mirror effects and confusing reflections are often used during *Sucker Punch* to symbolize the blurring of the line between reality and fiction and to give the viewers a small sense of the world of a MK Slave.

Tricky mirrors and camera movements cause viewers to realize that they were looking at inverted reflections during an entire scene – warning them to never trust what they see. Notice the butterfly between the mirrors, a symbol of Monarch programming.

When one of the slaves is shot and killed by Blue, the club the owner, the camera moves to an illuminated mirror from which falls a baby picture of her. Notice the butterfly.

Almost all films on mind control feature a shattered mirror at one point – representing the shattering of the slave's personality. In Sucker Punch, the mirror shatters when Blue attempts to assault Baby Doll.

SECOND LEVEL OF DISSOCIATION

So where do the cool action scenes fit in all this disturbing creepy mess? Well, they all happen in Baby Doll's head as a way to escape reality. Each action scene occurs when Baby Doll is forced to perform an alluring dance.

Using music as a programming tool, Vera Grosky (the institution's doctor who becomes the dance instructor in the alternate reality) tells Baby Doll to "let everything go". In other words, she must dissociate. Following Vera's orders, when the music starts, Baby Doll is catapulted into a second level of fantasy world. During the length of the song, the dance turns, inside Baby Doll's head, into an imaginary action scene that vaguely reflects reality. This multiple level of dissociation is Baby Doll's defense mechanism against the cold hard reality: the third level of the action scene means that she is dancing in the second level of the club, which means she is most likely being abused in the first level of the mental institution (I hope this is not too confusing).

During her first dance, Baby Doll dissociates to a world resembling feudal Japan. She is wearing a skimpy school girl outfit, reminding everyone that, behind all of this, the truth is that she is being used for her body.

During this first dissociative action scene, Baby Doll meets the "Wise Man", the guide who will lead her to "freedom" … and I use that word in quotation marks for a reason. While it may appear that throughout the movie, the Wise Man guides Baby Dolls towards liberty, he knows all along that his help will lead her to the exact opposite – total lobotomy. More on this later.

The second action scene takes place in Germany, during WWI. Once again, Baby Doll is forced to dance. The song she must dance to is extremely meaningful: It is a remake of the classic song *White Rabbit* by Jefferson Airplane. In the context of mind control, the song's lyrics take on a profound meaning:

> One pill makes you larger
> And one pill makes you small
> And the ones that mother gives you
> Don't do anything at all
> Go ask Alice
> When she's ten feet tall
>
> And if you go chasing rabbits
> And you know you're going to fall

Tell ’em a hookah smoking caterpillar
Has given you the call
Call Alice
When she was just small

When men on the chessboard
Get up and tell you where to go
And you’ve just had some kind of mushroom
And your mind is moving slow
Go ask Alice
I think she’ll know

When logic and proportion
Have fallen sloppy dead
And the White Knight is talking backwards
And the Red Queen’s “off with her head!”
Remember what the dormouse said;
“Feed Your Head”

This classic song can be interpreted in several ways but, in the context of this movie, it perfectly fits into the theme of mind control. As seen in previous articles, the movie *Alice in Wonderland* is used as an actual Monarch programming tool, where the slave is told to “follow the White Rabbit” through the Looking Glass – the Looking Glass equalling dissociation. For this reason, the symbol of the white rabbit became an important symbol of mind control in popular culture.

In the WWI action scene, the girls ride a "mech" that prominently features the MK symbol of the white rabbit.

The other action scenes follow the same pattern: A dissociative song triggers Baby Doll to go into a fantasy world where she must accomplish a mission. Each mission is a distorted version of the real-life mission she and her friends must accomplish to, in the end, escape the institution and find freedom.

The girls succeed and obtain the items required, but not without deaths and sacrifices along the way.

GOING TO "PARADISE"

During the entire movie, Baby Doll's only goal is to "leave this place" and to "be free". On numerous occasions, the process is referred to as "going to Paradise". However, like actual Mind Control slaves, the viewers of the movies are confused with deceitful double-speech and inversions – using attractive words to describe horrible realities. In the movie, "Paradise" and "Freedom" do not equal escaping the mental institution, but rather signify complete dissociation from reality. The Wise Man who seems to be guiding Baby Doll toward "freedom" actually leads her to the acceptance of her lobotomy as the only way to truly "be free".

This disturbing ending reflects the even more disturbing reality of Monarch slaves: even if they escape the grips of their handlers, they cannot escape the suffering and the trauma they have been subjected to. Baby Doll apparently realizes this fact. So, in the end, instead of escaping the institution with her friend Sweet Pea, Baby Doll acts as a true hero and sacrifices herself to free her friend, creating a diversion that allows her friend escape. Baby Doll is seized and taken to be lobotomized.

After the doctor performs the lobotomy, he says:

> *"Did you see the way she looked at me? Just in that last moment. It was like … she wanted me to do it".*

At least, Baby Doll's sacrifice allowed Sweet Pea to escape the institution and be free, right? Not so sure.

After the escape, Sweet Pea is shown at a bus station about to leave town. When she enters the bus, a boy, who looks oddly familiar, looks at her.

The weird random kid at the bus station is the same weird random kid that appeared in the WWI scene. Since that scene was a result of dissociation, is the scene of the bus station also imaginary?

When Sweet Pea boards the bus, she realizes that the bus driver is the Wise Man who guided Baby Doll toward her lobotomy. He tells her to get some rest because she has “a long way to go”. Is he leading her to freedom or to a dissociative “paradise”?

As the bus driven by the Guide rolls away, we see a billboard saying “Paradise Diner”.

MK MERCHANDISE

Here are some officially licensed Sucker Punch t-shirt designs that contain their fair share of Illuminati mind control symbolism.

The teddy bear with stitched forehead and buttons instead of eyes represents children MK slaves and their loss of innocence.

The rabbit of the mech with one pupil.

Another shirt design featuring an emphasis on one eye. Dangling from the sword is the "key" to Baby Doll's freedom…dissociating into fantasies.

IN CONCLUSION

Most moviegoers come out of Sucker Punch believing that its a movie about “empowerment”, “women fighting back” and whatever other buzzwords they’re using these days. While some might perceive Baby Doll as a strong woman fighting back against the oppression of men, others might conclude that the movie caters to the perversions, turning them into a fantasy. The same double-speak can be attributed to the movie when relating to the theme of mind control. While the main message of the movie appears to be about “fighting for freedom”, a deeper look at the movie reveals that it might be saying the opposite. In the end, Baby Doll’s “battle” was not one of rebellion and freedom, but for escape and dissociation. Her “guide” was not an agent of liberation, but a handler who owned the keys to her psyche, guiding her into the fracturing of her personality.

The final words of the movie, said by an off-screen voice, also play on reversals and double-speak. Is it an empowering speech on self-determination or a description of the handler’s complete control of the slave’s psyche?

> *“Who honors those we love with the very life we live? Who sends monsters to kill us and at the same time sings that we’ll never die? Who teaches us what’s real and how to laugh at lies? Who decides why we live and what we’ll die to defend? Who chains us? And who holds the key that can set us free?”*

The movie ends with the same words Baby Doll was told before dancing and dissociating the first time.

> *“It’s you. You have all the weapons you need. Now fight.”*

Through illusion, deceit, and double-speech, the viewers witness a subtle promotion and glorification of the very things the movie apparently goes against. I guess this is why they called the movie *Sucker Punch*.

"LABYRINTH" STARRING DAVID BOWIE: A BLUEPRINT TO MIND CONTROL

The 1986 movie Labyrinth, starring David Bowie and Jennifer Connelly, immerses the viewers into a world of fantasy and wonder. Like many other fantastic tales, the movie conceals within its symbolism an underlying meaning and, in this case, it is rather disturbing. Labyrinth describes the programming of a mind control victim at the hands of a sadistic handler. We will look at the occult meaning of the symbolism found in Labyrinth.

Labyrinth is a quintessential 80s movie that contains everything we love from the 80s: 80s synth music, 80s CGI effects, and an 80s David Bowie in the same 80s hairdo that your aunt Susan had in the 80s. What's not to love? The movie has, in fact, become a "cult classic" and is still a children's favorite.

But like many of these delightfully twisted fantasy movies, there is more to *Labyrinth* than meets the eye. By understanding the occult symbolism and references in *Labyrinth*, the movie becomes a big allegory for mind control, where each scene refers to a particular aspect of the process. What appears to be a young girl's quest through a Labyrinth to find her baby brother becomes a metaphor for the internal world of a mind control victim that is being programmed by a handler. The obstacles that Sarah, the hero of the story, must go through relate to real-life ordeals inflicted to mind control slaves to incite dissociation (if you have no idea what I'm talking about, read the article entitled Origins and

Techniques of Monarch Mind Control). Mind games, torture, drugs, and sexual abuse are all referred to in veiled symbolism during the movie, giving to “those in the know” an entirely different story than what is shown at face value. *Labyrinth* is therefore constructed like most esoteric works in History: it uses symbolism to conceal from the masses while revealing to the initiates.

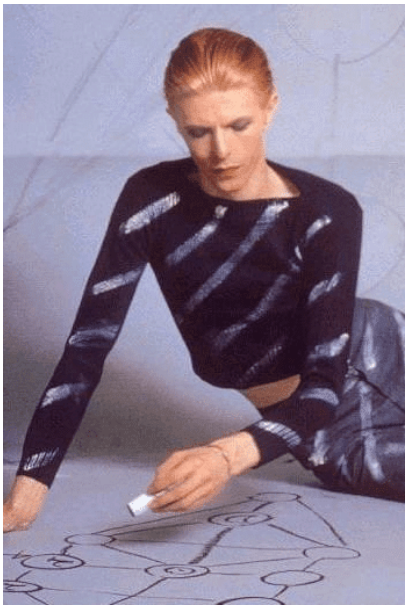
Very little prior knowledge is required to understand the underlying meaning of *Labyrinth*. however. The movie was, in fact, mentioned by a few authors on mind control who described it as one of the most blatant movies on Monarch programming. Fritz Springmeier even states *Labyrinth* is used by actual mind control handlers as a programming script to train the slaves. This very plausible as the movie bears many similarities to *Alice in Wonderland* and *Wizard of Oz* – two movies that are known to be used in mind control programming. The only difference is that *Labyrinth* was probably specifically constructed to this purpose while, at the same time, exposing the masses to this kind of symbolism.

Since Labyrinth is a blueprint for mind control, it is only fitting that the star of the show is an artist who has served as a blueprint for modern pop stars: David Bowie. Throughout his long and eclectic career, Bowie has touched on many occult and ritualistic themes that are today rehashed by industry-made pop stars. And, for some reason, many of those who touch upon these occult themes also integrate mind control into their works. Maybe it is due to the fact that mind control heavily relies on black magic rituals and Kabbalistic teachings. So, before we look at the symbolism of the movie, let’s take a brief look at some of the symbolism used by David Bowie.

DAVID BOWIE: THE ONE THEY ALL IMITATED

Many articles on this site mention modern pop stars and the occult symbolism embedded in their works. It was only a matter of time before David Bowie was mentioned as he is apparently a major source of inspiration for many of them. David Bowie is indeed the prototype of the pop-star/occult icon whose works incorporated concepts originating from Secret Societies. From strange alter-egos to the occult concept of androgyny, and of course including references to Aleister Crowley and his Thelema, Bowie did decades ago what pop stars are doing now.

"Bowie's alter-ego named Ziggy Stardust was a representation of the "illuminated man" who has reached the highest level of initiation: androgyny. There was also a lot of one-eye things going on.



Drawing the Kabbalistic Tree of Life

Bowie dressed in Egyptian garbs (like Crowley used to do) and displaying the hand sign of "as above so below"

The difference between Bowie and today's pop stars is that he was rather open regarding the occult influence in his act and music. In a 1995 interview, Bowie stated: "*My overriding interest was in cabbala and Crowleyism. That whole dark and rather fearsome never-world of the wrong side of the brain.*" In his 1971 song *Quicksand*, Bowie sang:

> *"I'm closer to the Golden Dawn*
> *Immersed in Crowley's uniform of imagery"*

(Golden Dawn is the name of a Secret Society that had Crowley as a member). These are only some examples of the occult influence on Bowie's work and an entire book could be written on the subject.

Since the main antagonist of *Labyrinth* is a sorcerer who also happens to enjoy singing impromptu pop songs, David Bowie was a perfect fit for the role. Did he know that he played the role of a mind control handler?

LABYRINTH

This poster of the movie Labyrinth is full of MK trigger images.

Released in 1986, *Labyrinth* was a collaborative effort between George Lucas, Jim Henson (his last movie) and David Bowie. Using state-of-the-art effects, the movie quickly became a classic in what we can call the "twisted fantasy" genre. The plot of the movie is simple: A teenage girl named Sarah goes through a strange, magical Labyrinth to recover her baby brother who was kidnapped by a sorcerer named Jareth and his army of goblins.

Some critics did not appreciate the random nature of the events of the movie. Robert Ebert stated that these kind of movies *"aren't as suspenseful as they should be because they don't have to follow any logic. Anything can happen, nothing needs to happen, nothing is as it seems and the rules keep changing."* By describing the movie this way, Ebert unknowingly describes the inner-world of a mind control

slave, which is exactly what the Labyrinth represents. Through trauma, the psyche of the slave is reprogrammed by the handler resulting in a situation where *anything can happen, nothing needs to happen, nothing is as it seems and the rules keep changing.*

Sarah's quest for her baby brother is, in fact, a quest to recover her innocent core persona (her "real" self) that was taken by the handler. The various events that happen to Sarah are distorted reflections of real mind control trauma – hidden behind a veil of fantasy and imagination.

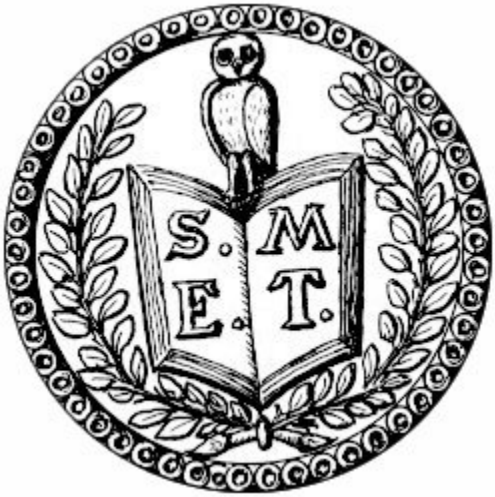
THE PREMISE

The plot of the movie is very reminiscent of the *Wizard of Oz* and *Alice in Wonderland*, two stories that are incidentally known to be used in mind control programming. A young girl, bored and distraught with her normal life, finds herself in a fantasy land, where everything can happen. In order to go back home, she embarks on a dangerous quest to reach a great castle (not unlike the Emerald city of the *Wizard of Oz*). Along the way, the assertive girl uses her wits, courage, and strength to go past the obstacles in a world where no rules are established.

Labyrinth is heavily symbolic from beginning to end, starting from the very first scene. Sarah is at a park, dressed as a princess, practicing lines to a play under the watchful eye of an owl that is standing on top of an obelisk.

An owl is standing at the top of an obelisk, watching over Sarah.

We quickly learn that the owl is Jareth, the Goblin King (played by David Bowie). The fact that Jareth takes the form of an owl in the “real world” and that he sits at the top of an obelisk is very telling about what he actually represents: The occult elite. The owl is known to be the main symbol of the Bavarian Illuminati and is still used by elite groups such as the Bohemian Grove. It represents “those who act under the cloak of darkness”.



Symbol of the Minerval Church of the Bavarian Illuminati featuring a watchful owl.

The owl is at top of an obelisk, a monument that is constantly visible throughout the entire movie. The obelisk has been, for centuries, the ultimate symbol of power of the occult elite. It is found standing at the world's most powerful places and strange occult powers are attributed to them. These tall monuments originate from ancient Egypt and are said to represent the lost phallus of Osiris – in other words, male energy. The obelisk is, therefore, a phallic symbol and the fact that this young girl encounters many of them during her quest might be a reminder of the male handler dominating her mentally and sexually (through abuse).

The owl watches Sarah, who is dressed as a princess and practicing a role for a play, illustrating her natural tendency to dissociate from reality and to take on other personalities, a characteristic that MK handlers seek when scouting for potential slaves. Sarah is, therefore "marked" by the shady Illuminati Mind Control system.

At Sarah's house, we find several clues relating to her predisposition to mind control. She is surrounded by toys, books, and posters that foretell the dissociative adventure she is about to embark in. Many of Sarah's toys will be found animated during her adventure, which tells us that everything that will happen will be a result of her own imagination, fuelled by the things that are familiar to her.

Among Sarah's stuff, we find a toy version of the obelisk-studded labyrinth she is about to enter and the books of Wizard of Oz and Alice in Wonderland. Both of these fairy tales are used to encourage victims to dissociate from reality. *Labyrinth* is no different and is probably used in actual mind control programming.

Right above Sarah's bed is Escher's famous drawing named "Relativity".

Escher's "Relativity" (the image with the stairs going in all directions) right above Sarah's bed.

Escher's mind-boggling images contain confusing features that the mind can never compute. For this reason, they are used in actual mind-control programming. This particular painting will become very important later in the movie.

> *"If [the child] has artistic brainwaves, then the programmer will use art work in programming. The art work of the european artist M.C. Escher is exceptionally well suited for programming purposes. For instance, in his 1947 drawing "Another World", the rear plane in the center serves as a wall in relation to the horizon, a floor in connection with the view through the top opening and a ceiling in regards to the view up towards the starry sky. Reversals, mirror images, illusion, and many other qualities appear in Escher's art work which make all 76 or more of his major works excellent for programming."*
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

So Sarah is angry at her parents, especially her step-mother, because she has to stay at home and babysit her little brother named Toby while they go out. Confronted with the child's incessant cries, Sarah wishes for the Goblin King to take him away. An owl then enters the room and turns itself into Jareth, the Goblin King.

Jareth offering Sarah "gifts" represented by the crystal ball

Jareth has taken Toby to his world and will turn him into one of his goblins. In mind control terms, baby Toby represents Sarah's core personality that was taken away by Jareth, her handler. As long as Jareth holds Sarah's core persona, he will be able to make her go through the Labyrinth – which will represent her programming.

When Sarah asks Jareth to hand back Toby, the Goblin King uses his skills for manipulation and persuasion. He shows Sarah a crystal ball and tells her that it contains "all of her dreams". He, however, warns that is is "not a gift for an ordinary girl who takes care of a screaming baby". In other words, the gift is only for girls who have lost the baby – victims of mind control. Jareth the handler has the power to help Sarah escape the life she loathes but she must allow him to own her core personality – to control her mind. When Sarah refuses Jareth's offer, which is equivalent to the Faustian theme of selling one's soul to the Devil, the crystal ball magically turns into a snake and is thrown at her. Jareth then menacingly says: "Don't defy me". Seeing that she will not forget about the baby, Jareth tells Sarah that Toby is at his castle and that she has 13 hours to find him. They are both transported into the Labyrinth, which is a big image

representing Sarah's inner-world under the control of a handler.

INSIDE THE LABYRINTH

Sarah must traverse a gigantic Labyrinth in order to reach the castle, which represents her walled-off and compartmentalized core persona. The entire labyrinth is Sarah's inner-world and Jareth is the undisputed master of everything that happens in it. He can also change everything at will. Obelisks are found all across the Labyrinth, a phallic symbol reminding of the sexual control the handlers have over their slaves.

Inside the Labyrinth, Sarah quickly realizes that it does not obey the rules of reality. She finds herself walking never-ending straight paths leading to nowhere.

The Labyrinth appears to be an infinite straight path to nowhere.

Sarah then learns that it is only by mentally picturing an entry towards the castle that one will appear. She must make her own path within her own mind.

Strange plants with eyes on the walls of the Labyrinth reminds us that Sarah is tightly monitored by her handler during the entire process. The symbol of the all-seeing eye is heavily used in actual mind control programming.

While trying to advance through the Labyrinth, Sarah realizes that everything keeps changing around her. She meets strange creatures who say confusing riddles that lead to never-ending loops of circular logic. Her catchphrase appears to be “It’s not fair” as she repeats it numerous time during the movie. This phrase does sum up pretty nicely the life of a MK slave. There are no rules and every kind of unfairness can occur.

Meanwhile, Jareth is in the castle with Toby, monitoring Sarah.

Jareth on his horned throne.

THE ORDEALS

In her path towards the castle, Sarah goes through all kinds of obstacles, many of which symbolically represent actual traumas lived by mind control victims.

In Sarah's first ordeal, she falls into a pit filled with "helping hands".

Sarah is held and grabbed by countless hands around her. This can refer to the victims being manipulated and abused by hidden handlers.

Later, Sarah finds herself in a forest and surrounded by the Fire Gang, who are strange singing creatures that can remove

parts of their bodies at will. The concept of dismembered body parts is central to mind control programming.

The Fire Gang's performance soon turns into a nightmare when they jump on Sarah and try to remove her head.

The Fire Gang trying to remove Sarah's head from her body, representing the MK slave's dissociation from reality.

Upon escaping the Fire Gang, Sarah finds herself in an even worst place, the Pool of Eternal Stench.

The Pool of Eternal Stench is basically a big gassy pond full of feces. It keeps emitting flatulence and belches and is therefore very "bodily" place.

Sarah and her friends are forced to go through the nauseating pond in order to continue the quest. This odd scene can refer to the actual mind control technique to

induce trauma which consists of immersing the slaves in feces and urine and/or to consume them. Our natural repulsion to excrements and the foul odor we get from them are our body's way to tell us to stay away from them because they are infested with all kinds of worms and parasites that are toxic to us. Our organisms are so well made that we are instinctively repulsed by the things that are bad for us. The forced consumption of excrements is therefore particularly traumatic as it goes against the human body's most basic instincts. Sarah's episode in the Pool of Eternal Stench is an "imaginative" way to describe Sarah's traumatic experience as an MK slave during programming.

After crossing the pool, Sarah is given a gift – one that is poisoned of course.

Sarah receives a peach that makes her hallucinate – a thinly veiled allusion to the drugs that are given to Monarch slaves during programming.

When Sarah takes a bite from the peach, she feels woozy and starts hallucinating. Monarch slaves are constantly given drugs to amplify the effects of the programming and to incite fear and terror. Laying on the ground, Sarah sees a crystal ball with a symbolic image representing her.

Sarah sees a doll in princess clothes surrounded by bars – a classic way to portray dissociative mind control slaves.

Sarah is then shown at a strange ball with guests wearing masks of goats, pigs and birds (commonly called an Illuminati ball) and finds Jareth, her handler, waiting for her.

Jareth waiting for Sarah behind a horned masked at the Illuminati ball.

Jareth and Sarah find each other and begin waltzing together, with Jareth giving suggestive looks … to a 15-year-old girl. The scene symbolically portrays the forced Satanic union between the slave (who is said to be the princess of her world) and her handler. The lyrics of David Bowie's song playing during the ball can be interpretative as a "love song" from a handler to a mind control slave.

"As the pain sweeps through
Makes no sense for you
Every thrill has gone
Wasn't too much fun at all
But I'll be there for you
As the world falls down ...

... It's falling down"

The ball then quickly turns into a nightmare, where all of the masked guests start running after her (is she "bad-tripping"?). Sarah starts running, shatters a mirror and runs through it, another classic symbol of mind control.

To escape the ball, Sarah must shatter a mirror – a symbolic image representing the fracture of her personality.

CONFRONTING JARETH

Despite all of those troubles, Sarah finally reaches the castle and enters it. She finds herself lost in a life-size Escher painting with Toby crawling. Jareth magically appears from everywhere in the scene, the same way handlers appear in the inner-world of Monarch slaves.

Sarah in a life-size Escher image

Then the entire world around Sarah crumbles, leaving only her facing her handler. Sarah asks Jareth to give her back the baby (her innocent core). Jareth gives her a classic double-speak, mind-bending lecture – the kind MK slaves get from their handlers. He says:

> *"I have reordered time … I have turned the world upside down … I have done it all for you. I am exhausted from living up to your expectations of me. Isn't that generous?"*

He then offers her the crystal ball again.

"Jareth asks Sarah to sell her soul in exchange for her dreams

He says:

> *"Look what I'm offering you. Your dreams. I ask for so little. Just*

> *let me rule you, and you can have everything that you want. Just fear me, love me, do as I say, and I will be your slave".*

This is the classic Faustian "deal with the Devil" proposal, where Jareth says that he "asks for so little" while he is actually asking for Sarah's everything: Her mind, body, and soul.

Sarah then starts reciting the lines she was practicing at the beginning of the movie and says "You have no power over me". Everything crumbles again, Sarah leaves her internal world and finds herself back in the external world, the real world, her house. Toby is back in his crib and everything is apparently back to normal.

In her room, sees some of the creatures she has met in the Labyrinth and is apparently happy to see them. She tells them:

> *"I don't know why, but … every now and again in my life, for no reason at all, I need you."*

In other words, Sarah has accepted the internal world that was programmed into her by her handler. It now can be triggered by him at any time during her life.

Sarah and her friend's party in her room under the watchful eye of an owl, Jareth, who has never lost control of her. He is actually the winner of the duel with Sarah. Her programming is complete.

The movie closes with David Bowie's song "Underground". The song has a very church-y feel (with a loud a gospel choir accompanying him) and talks about a place with "no pain". That place is not heaven, but "Underground", which can be equated to hell, which, in mind-control terms, is the trauma-filled life of an MK slave.

So, in perfect continuation with the movie, Bowie leaves the viewers with one last inversion of good and evil, heaven and hell and pleasure and pain, with this song:

"No one can blame you
For walking away
Too much rejection (na na)
No love injection
Life can be easy
It's not always swell
Don't tell me truth hurts, little girl
'Cause it hurts like hell
But down in the underground
You'll find someone true
Down in the underground
A land serene
A crystal moon, ah, ah

It's only forever

Not long at all
Lost and lonely
That's underground
Underground

Daddy, daddy, get me out of here
Ha ha I'm underground
Heard about a place today
Nothing ever hurts again
Daddy, daddy, get me out of here
Ah ha I'm underground
Sister sister, please take me down
Ah ah I'm underground
Daddy, daddy, get me out of here"

While most viewers interpret the story of *Labyrinth* as a tale about "the importance of imagination" or something of the sorts, the symbolism of the movie gives it a deeper meaning. While the story could be interpreted in numerous ways (another article could be written about Sarah's quest being a metaphor for esoteric initiation) references to mind control are definitely present. Once the imagery and the triggers relating to mind control are understood, the movie becomes a vivid description of the internal world of a Monarch slave during programming. Totally at the mercy of her handler and the twisted world he created in her mind, the slave attempts to return to reality, where things make sense. The task is difficult as the handler controls time (hence the 13-hour clock that keeps popping up during the movie) and space (secret passages in the Labyrinth). During the quest, the slave meets friends who appear to be helping her, but who are, in actuality, leading her to exactly where her handler wants her to be. In fact, Sarah's entire "quest for liberation" is actually her being manipulated towards the acceptance of her programming. By going through the Labyrinth, Sarah went through all of the trauma necessary to program her. What appears to be the defeat of Jareth is actually a victory as he

successfully programmed Sarah's internal world. It can be used, in her words "every now and again in her life".

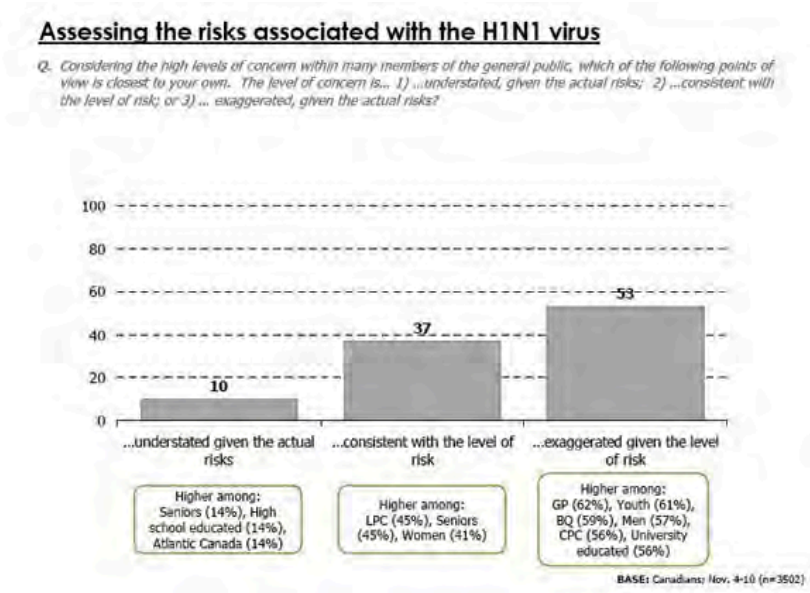
IN CONCLUSION

Like *Wizard of Oz* and *Alice in Wonderland*, *Labyrinth* is an imaginative fairy tale whose story can be used as a programming script in mind control programming. Unlike the older tales however, *Labyrinth* might have been specifically constructed for mind control purposes. The story, the symbolism and the music of the movie all form a cohesive sensory-overload, where the viewers are totally immersed in the strange world of mind control. There is however one hitch: like mind-control victims, most viewers are completely duped by the movie and its message. While it appears to be about the triumph of a girl's mind over evil, its is actually the triumph of evil over a girl's mind. In the words of Bowie, *Don't tell me truth hurts, little girl, 'Cause it hurts like hell.*

"CONTAGION": HOW DISASTER MOVIES "EDUCATE" THE MASSES

Most people watch movies to be entertained. Well, I for one can say that there was absolutely nothing entertaining about *Contagion*. In fact, the only difference between this movie and state-sponsored educational movies shown in schools is that with *Contagion* you actually have to pay to be indoctrinated … and to see Matt Damon. During the cold war, students were shown videos instructing them to "Duck and Cover" in case of a nuclear attack. *Contagion* conditions the masses to expect martial law and to throw themselves at the first available vaccine in case of a crisis.

Featuring Hollywood mega-stars like Matt Damon, Laurence Fishburne, Jude Law, and Gwyneth Paltrow, *Contagion* is a big-ticket Hollywood movie, but also an infomercial promoting specific national and international agencies while encouraging specific behaviors from the public. The plot of the movie appears to follow the big H1N1 scare of 2009 that left many citizens uncertain about the actual risk of the virus. Indeed, after months of terrifying news crowned by a massive vaccination campaign, an important portion of the population concluded that the H1N1 scare was grossly exaggerated and thought that a vaccine was unnecessary.



This poll taken in November 2009 shows that 53% Canadians believed that the risks associated with the H1N1 virus were exaggerated.

In the wake of this "crisis", the UN's World Health Organization (known as the WHO) was harshly criticized and even accused of colluding with Big Pharma to sell vaccines. The U.S. Centers for Disease Control and Prevention (the CDC) also had its credibility tarnished as investigations revealed that the agency misled the public regarding the number of actual cases of H1N1 (for example, see this report from CBS News). As a result, these two agencies needed a good PR stunt to restore their credibility and to scare the hell out of the public. This is where *Contagion* comes in.

Directed by Steven Soderbergh, *Contagion* was produced with the active cooperation of the CDC, the WHO, and other governmental organizations and its function are clear: To present a hyper-realistic disaster scenario to justify the vaccination campaigns promoted by these agencies while discrediting those who criticize them.

Nothing in the movie hints that it is a work of fiction. Quite to the contrary, everything in *Contagion* is made to be as realistic as possible, using actual locations and governmental agencies, to make the story as plausible – and as frightening to the masses – as possible. As the slogan of the movie says: "Nothing spreads like fear" and, boy, does it try to spread fear. This movie's message is: "Nothing was exaggerated, and next time there's a virus outbreak, listen to us … or you'll die".

THE FUNCTION OF DISASTER MOVIES

Disaster movies are often action-packed thrill rides that venture into the sometimes fascinating "what if that happened" side of things. While some are over-the-top and border on fantasy, others, like *Contagion*, emphasize realism and actual events. These movies tend to "hit home" with the viewers because they lead them to think "this could happen to me". Disaster movies exploit the latent fear that recent events caused on the psyche of the masses, tapping into the anxiety and trauma they cause in order to create tension and terror in the viewers. Then, the "agenda" aspect of these movies kick in as they propose to the viewers the best (and only) way these issues can be resolved. Specific groups and agencies are cast as honorable, helpful, and trustworthy during the time of crisis, while others are portrayed as hindrances and even traitors. The drama that follows becomes a case of predictive programming, as the steps taken in the movie to resolve the problem will thereafter appear normal to the masses if they ever occur in real life.

In his book *Propagandes Silencieuses* (Silent Propaganda), the journalist and writer Ignacio Ramonet describes the always present underlying message found in disaster movies:

> *"In all cases, the disaster causes a kind of 'state of emergency' that hands all powers and modes of transportation to state*

authorities: the police, the army or "the crew". Portrayed as the ultimate recourse, these institutions are the only ones capable of facing the dangers, the disorder and the decay threatening society thanks to their structure and technical knowledge. (…) As if it was impossible to present to the general public a disaster that is not resolved by state authorities and governmental powers."
– Ignacio Ramonet, "Propagandes Silencieuses" (free translation)

Along with the all-importance of authorities, the masses are inevitably presented as a herd of idiots prone to panic that must be kept in the dark.

"Another constant found in disaster movies is the infantilization of civilians. The full amplitude of the catastrophe and the danger the masses are facing is often hidden from them. They are kept out of any decision making process, with the exception of managers and technical specialists (engineers, architects, entrepreneurs) who are sometimes called to intervene in the crises, but always through state authorities.

The general public is often distracted with pointless entertainment and encouraged to obey without question to a 'paternal and benevolent' elite that is doing everything (to the point of self-sacrifice) to protect them.

These aspects, along with others, prove that disaster movies, beyond their entertaining value, also present a 'political response' to a crisis. Behind a naive mode of fantastic storytelling, a silent message is communicated to the public: the ruler's profound desire to see entities such as the army, the police or 'prominent men' take charge of the restoration and the rebuilding of a society in crisis, even if this means partially sacrificing democracy".
– Ibid.

Contagion follows Ramonet's blueprint of disaster movies to a tee. Right from the start, specific organizations are identified as the go-to guys and are automatically given the power to act on a massive scale, namely FEMA, the WHO, the American Red Cross, and the CDC.

So what solution does *Contagion* propose in case of the outbreak of deadly disease? Martial law and mass vaccinations. What will happen if ever an actual disease would break out? Martial law and mass vaccinations. Would the masses question this type of drastic response to a crisis that might or might not be necessary? No, because hundreds of hours of media content have prepared the masses for this kind of situation. Let's look at the main components and messages found in *Contagion*.

FEAR SPREADS FASTER THAN GERMS

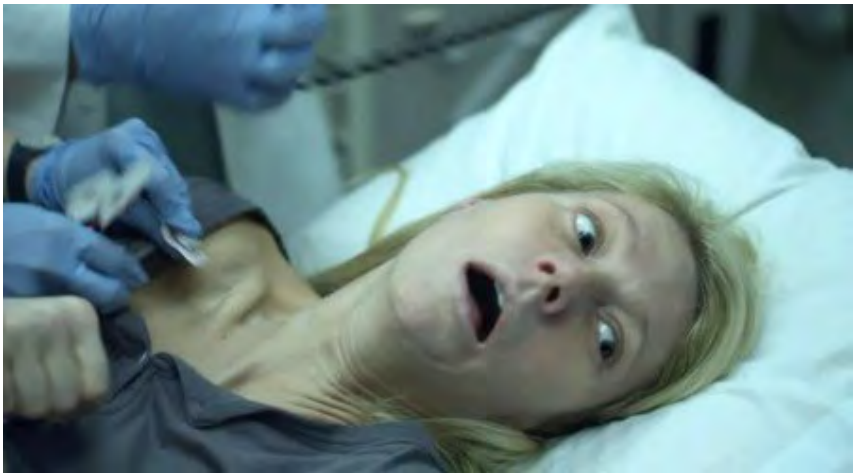
The movie starts by showing how a few sick people, who go about their daily routine, can easily contaminate thousands of people. The point of the introduction is simple: A deadly virus can spread around the world in a matter of days. This realistic yet terrifying scenario is an effective way to grip the audience and cause fear. During these scenes, the camera focuses for a few extra seconds on common objects that can transmit germs such as drinking glasses, just long enough for the viewer to realize: "Hey, I sometimes touch these things! That could be me! Aaaah!"

This sick guy could infect the entire bus.

Beware of glasses of water being handed to you…

Not even a mother's hug is safe.

Most of those who are infected with the virus do not live long. In a series of heartbreaking scenes, one of the main characters, Mitch Emhoff (played by Matt Damon), sees his wife and his son lose their lives to the virus. Viewers watching this tragedy play out are led to think "Hey, that's the most terrible thing that could happen to me! AAaaah!"



Watching Beth Emhoff (played by Gwyneth Paltrow) die from the virus is quite disturbing and certainly helps create a climate of fear.

After a few minutes of panic-inducing scenes, most viewers will say "Oh my God, someone needs to do something about this virus! This guy lost his wife and child! AAArgh!". Heroes do step up to the plate and take charge of things … and it just so happens that they were involved in the making of the movie.

THE ORGANIZATIONS THAT TAKE CHARGE

In *Contagion*, as soon as the virus becomes a threat, the entire American government escapes to an "undisclosed location" and "looks for a way of working online". Meanwhile, specific real-life non-government organizations (NGOs) are identified by the movie as the "heroes" and the go-to people to handle the crisis. These organizations are given automatic legitimacy and trustworthiness. In short, the movie says: "If a crisis like this happens, the government will disappear, democracy will be suspended and NGOs will take over".

The agencies identified by the movie are:

The CDC (Center for Disease Control), which has always heavily promoted vaccination campaigns.

The World Health Organization (WHO) – which was accused, in the wake of the H1N1, of spreading "fear and confusion rather than immediate information". In the movie, however, the WHO is an important factor in the resolution of the problem.

FEMA (Federal Emergency Management Agency) and the American Red Cross manage the civilians.

Of course, the U.S. Army is all over the place since martial law is defined as the "imposition of military rule by military authorities over designated regions on an emergency basis".

So, in the wake of a "biological crisis", the democratically elected American government basically dissolves and specific organizations (CDC, WHO, FEMA, the U.S. Army) take charge of all aspects of society. And this "taking charge"

proceeds in a very specific way: Martial law and civilian camps.

MARTIAL LAW

In *Contagion*, the deadly virus is called MEV-1 and the social result of the outbreak is portrayed in a specific way. First, the general population, always depicted as idiotic, cattle-like, and prone to violence, spirals out of control. The masses are always shown panicking, yelling, stealing, fighting, and looting. This leads to a general breakdown of social order and a state of lawlessness.

A bunch of rude people looting a pharmacy to obtain medication.

The US Army imposes Martial Law and places the State of Minnesota in quarantine, blocking all traffic out of the state. Those who seek to leave the state are told to turn around and go back home.Citizens are then directed to FEMA camps.

This stadium has been turned into a FEMA camp.

Civilians (even healthy ones) have their rights revoked and are directed to FEMA camps where they are fed and lodged. In this scene, the lack of "individual meals" to feed all of the camp's population causes a small riot.

THE CONSPIRACY THEORIST

If specific groups and organizations are identified by the movie as "competent" and "trustworthy", other groups get a very different treatment, namely alternative media. Personified by a blogger named Alan Krumwiede (played by Jude Law), alternative media are presented as unreliable sources bent on sensationalism and profit. In other words, the movie implies that information that does not come from "official" sources is invalid and potentially dangerous. Not exactly a pro-free-speech message.

“Truth Serum”, a blog run by Alan Krumwiede, resembles the many “alternative news” website around the web. This type of information, which does not come from mass media or governmental sources, is definitely not portrayed in a positive light.

Right from the start, Alan Krumwiede is portrayed as a somewhat dodgy blogger with a questionable work ethic and who does not get much respect from the journalistic and the scientific community. When he tries to get one of his stories published in a newspaper, he gets rejected due to a lack of evidence behind his story. When he contacts a scientist regarding the virus, the scientist replies: “Blogging is not writing, it’s graffiti with punctuation”.

Despite this lack of respect from “competent” bodies, Alan Krumwiede has a wide audience and proudly boasts “millions of unique visitors per day” on his website. On it, he claims that a cure for the MEV-1 virus exists and is named *Forsythia* but it is repressed by the powers that be to sell vaccines. He also urges his readers not to take the vaccine that is given out by authorities.

The government apparently does not tolerate this kind of

dissent. Krumwiede is ultimately arrested for “security fraud, conspiracy, and most likely manslaughter”.

Krumwiede is arrested due to the contents of his blog. *Contagion* sends out a powerful message against “alternative” information sources: Diverging from “official sources” is dangerous and against the law.

Later, we discover that *Forsythia* was a lie and that Krumwiede made $4.5 million by promoting it to his readers. The chief of Homeland Security wants to put him in jail for a “long, long time”. However, due to his popularity, Krumwiede makes bail because, as the chief of Homeland Security states: “Evidently, there are 12 million people as crazy as you are”.

The character of Alan Krumwiede and the way he is portrayed is interesting for several reasons. First, he reflects the growing influence of blogs and alternative websites on public opinion – a recent phenomenon that does not sit well with the elite that seeks to have a monopoly of information. By depicting this character as dishonest, corrupt, and even dangerous to the public, the movie justifies the shunning of such writers and even their arrest. Nobody in the movie

seems to mind that all of this is in direct violation of the First Amendment.

Second, when the H1N1 vaccine was released in 2009 and mass vaccination campaigns were organized, many citizens and authoritative figures including public health officials, doctors, and specialists spoke against it. They claimed that the vaccine was unnecessary, insufficiently tested and that it had negative side effects. By associating the corrupt figure of Alan Krumwiede with the "anti-vaccine movement", the movie discredits all of those who question the necessity of mass vaccination campaigns. If another virus should strike, viewers of *Contagion* might be more prone to ignore these movements. In other words, the movie says: "Conspiracy theorists are corrupt liars that are dangerous to public safety and they should be arrested. Do not listen to them. They make money off phony cures. However, those who make even more money off phony vaccines are good. Listen to authorities and get the vaccine … or you'll die."

THE ULTIMATE SOLUTION

After months of horror and hundreds of millions of deaths, a final solution emerges to save humanity: Mass vaccination.

The only solution to do virus problem? A mass vaccination campaign.

Those who receive the vaccine get the privilege of wearing a scannable wristband. This allows them to go to public places such as shopping malls.

You get vaccinated, you get a barcode that allows you to go places. You don't get vaccinated, you stay at home … and you die.

IN CONCLUSION

Contagion may be presented as a work of fiction, but it communicates several important messages that authorities need the public to accept. To do so, the movie defines a specific problem that has actually occurred in the past, it identifies the agencies that have the right to take charge of the situation and proposes the only solution required to fix the problem. That solution is not pretty: The dissolution of the government, the imposition of martial law, the creation of civilian camps, forced vaccination campaigns, and the suppression of free speech. Democracy and civil rights are suspended and we witness the establishment of a highly controlled and monitored society (using barcodes).

Are disaster movies such as *Contagion* solely created for entertainment or are they also used to teach the public about what is acceptable and what is not when a disaster occurs? Would the World Health Organization participate in a movie simply to entertain people? Interesting fact: The movie was released on DVD at the same time the WHO got accused of exaggerating the death rate of the new H5N1 bird flu. The WHO has also recently allowed the publication of controversial research describing the creation of a mutant and highly contagious version of the virus. Could a weaponized version of the virus be purposely released to the public to justify martial law? Wait, maybe I shouldn't say things like that. I don't want to get arrested for "security fraud, conspiracy, and most likely manslaughter".

"THEY LIVE", THE WEIRD MOVIE WITH A POWERFUL MESSAGE

'They Live' is a science-fiction movie from the Eighties that features aliens, a WWF wrestler and a whole lot of sunglasses. What's not to like? While, at first glance, the movie appears to be a bunch of nonsense, 'They Live' actually communicates a powerful message about the elite and its use of mass media to control the masses. Is the movie describing what we call the Illuminati? This article looks at the deeper meaning of John Carpenter's strange but fascinating movie 'They Live'.

Warning: Major spoilers ahead (get over it, the movie is 24 years old).

Watching *They Live* is a conflicting experience. It is an odd combination of eye-opening messages with lackluster acting, powerful social commentary with 1950's B-movie special effects and gripping satire with odd punchlines. Constantly making viewers oscillate between "Wow, that was genius!" to "Wow, that was corny!", it is difficult to properly evaluate the movie from a cinematographic point of view. However, from a "message" point of the view, *They Live* is gold. Based on Ray Nelson's short story *Eight O'Clock in the Morning*, the movie is one of those rare subversive stories that forces viewers to question their world and their surroundings. Because, despite the fact that the movie is about ghoulish aliens, it communicates truths to the viewers that are only alluded to in mainstream movies. In fact, looking deeper into the storyline, one might realize that there's probably more

“science” than “fiction” in the story of *They Live* … especially when one has “truth-seeing sunglasses”.

The hero of the movie, played by WWF wrestler Rowdy Roddy Pipper, is a drifter that is apparently nameless. In the short story and the movie’s credits, he is referred to as Nada, which means ‘nothing’ in Spanish. While this nameless nothing is broke and homeless, he still manages to expose the alien’s hidden rule of the world. How did he accomplish that? With the only thing he’d ever need: The Truth. Oh, and also guns. He used a lot of guns. Most importantly, despite the fact that Nada was tempted several times to shut up in exchange for “generous compensation”, he kept his integrity and never agreed to sell out to the aliens. Now, that’s a role model. To top it off, he says the best things ever.

“I’m here to kick ass and chew bubble gum … and I’m all out of bubble gum”.

Are the aliens in the movie an imaginative way to portray the world’s elite, those who secretly run the world, those we call the Illuminati? Let’s revisit this cult classic and see how it describes the hidden rule of the elite.

THE PREMISE

Right from the beginning, as we see Nada walking around Los Angeles with his backpack, the movie sets a particular

mood: Something is not quite right. While Nada appears to be a happy-go-lucky kind of guy, the city is not happy and it is not too kind to happy-go-lucky kind of guys. Quite the contrary, there is a sense of impending doom in the air: Poverty is rampant, helicopters fly around the city and street preachers speak of soulless beings ruling the world.

“The venom of snakes is under their lips. Their mouths are full of bitterness and curses. And in their paths, nothing but ruin and misery. And the fear of God is not before their eyes! They have taken the hearts and minds of our leaders. They have recruited the rich and powerful, and they have blinded us to the truth! And our human spirit is corrupted. Why do we worship greed? Because outside the limit of our sight, feeding off us, perched on top of us from birth to death are our owners. Our owners — they have us. They control us. They are our masters. Wake up. They’re all about you, all around you!”.

Is the preacher’s description of the “masters” applicable to the Illuminati? I believe so.

As we follow Nada’s aimless drifting across the city, the camera often focuses on people gazing blankly at television screens, mindlessly absorbing the vapid messages it communicates. Regular Joes appear to truly enjoy their television shows … until an obscure organization hacks the airwaves to broadcast subversive messages about the hidden rulers of the world.

“Our impulses are being redirected. We are living in an artificially induced state of consciousness that resembles sleep. (…) The poor and the underclass are growing. Racial justice and human rights are nonexistent. They have created a repressive society, and we are their unwitting accomplices. Their intention to rule rests with the annihilation of consciousness. We have been lulled into a trance. They have made us indifferent to ourselves, to others. We are focused only on our own gain. Please understand. They are safe as long as they are not discovered. That is their primary method of survival. Keep us asleep, keep us selfish, keep us sedated.”

Can the above statement be applied to the Illuminati? I believe so.

The Average Joes who watch this pirated TV broadcast all get a massive headache – the raw truth is indeed too much for most people to bear. One such viewer switches the channel after telling the guy on TV: “Blow it out your ass”. Just like today, most people do not want to hear about this kind of stuff … they just want to go back to their mindless TV viewing.

Nada realizes that the street preacher and the man on television are connected through a local church. When he sneaks into the church, he discovers that it is actually the headquarters of an underground organization.

On a wall inside the church is written "They Live We Sleep", a phrase that describes the fundamental difference between the elite and the masses. Those in power know the truth about the world and possess the means and the power to truly "live". The rest of the population is sedated, dumbed-down and manipulated into a zombie-like status in order for it to be as easily manageable as possible by the masters. The masses' ignorance equals a state of endless slumber.

Nada learns that the rebellious organization is attempting to recruit people to take down the rulers. However, a few days later, Nada discovers what happens to those who plot against those in power.

Helicopters, bulldozers, and police in riot gear raid the place, destroy everything and violently arrest the members of the underground organization. That is how the elite responds to contrary views.

After witnessing the violent police shakedown, Nada begins to realize that something is wrong in America. The happy-go-lucky guy who believed in working hard and following the rules is starting to believe that something is amiss here.

Determined to learn more, Nada re-enters the church and finds a few interesting things.

The police painted over "They Live We Sleep". Obviously, "They" don't want that message to be known.

More importantly, Nada discovers a box full of sunglasses that allows him to see the world as it is. Added bonus: They also look pretty cool.

SEEING THE TRUTH

While the sunglasses found by Nada appear on the surface to be worthless, they actually provide him with the greatest gift of all: The Truth. When Nada first puts on the sunglasses, the experience is shocking.

When he has his sunglasses on, Nada sees through the smoke and mirrors projected by advertisement and mass media. He only sees the core of their message and the only reason why they exist.

No matter which magazine Nada flips open, he sees the same subliminal messages, which tells a lot about the true function of "celebrity" and "fashion" magazines. Despite the fact that they are all different, they all ultimately serve the same purpose: To reinforce messages from the elite to the masses.

Nada also quickly understands the truth about money.

“In God We Trust”?

Nada’s most shocking discovery concerns people around him.

Some people are not human. They are of another race that has infiltrated society.

Nada realizes that they are everywhere and that they hold positions of power, like this politician giving a typical "politician" speech on television. Is this a way to portray the Illuminati?

Upon discovering this truth, Nada became pissed off. REALLY pissed off. How did he react to the situation? He did not go home and write a poem about it. Nope, he grabbed a shotgun and started shooting aliens.

When the aliens realize that Nada can see through their disguise, they immediately alert the authorities saying "I've got one that can see". Being able to "see" is obviously frowned upon by the aliens – they do not like to be exposed. Nada quickly becomes a social pariah and aliens start closing in on him. Confronted with this situation, Nada says profound and timeless words: "I don't like this ooooooooone bit".

Many aliens are part of the police force as its sole purpose is to ensure that the alien's rule is not disturbed. Most policemen are however regular humans and just follow the orders because that's their job … a little like actual policemen who do the Illuminati's work.

Nada and everyone in the city are constantly monitored by flying surveillance cameras that are oddly similar to the new unmanned drones that are currently appearing around the world.

Flying surveillance cameras were considered science fiction in 1988. They are a reality today.

An actual, modern unmanned drone mounted with a video camera.

The concept of truth-seeing sunglasses is an interesting way to illustrate the importance of knowledge in one's world perception. Two people can be looking at the exact same thing yet perceive two very different realities, depending on the level of information and awareness possessed by each person. Nada's sunglasses can, therefore, represent one's knowledge of the truth, which allows a clear perception of reality.

LOOKING FOR OTHERS WHO KNOW THE TRUTH

Upon learning the shocking truth about the world, Nada feels the need to share this vital information with his friend Frank Armitage. Nada however quickly realizes some people do not want to hear about it. In fact, many actually get angry and offended at the simple mention of something that alludes to it. When Nada asks Frank to put on his sunglasses so he can see what he sees, Frank firmly refuses and calls him a "crazy motha…". Nada replies with another classic line "Either you put these sunglasses on or start eating that trash can".

Then ensues one of the longest one-on-one fight scene I've

ever seen (eight minutes of punching and kicking), a scene that is dragged out for so long that it becomes utterly absurd and even comical. While the scene might seem ridiculous, it says something about the difficulty of making regular, average people wake up from their blissful ignorance.

Frank finally sees the truth. All it took is Nada beating the crap out of him, sticking the sunglasses on his face against his will and forcing him to look around. Yes, convincing other people of the truth can be a hard task.

It takes a lot of effort on Nada's part, but Frank finally sees the aliens controlling the world. The two pals are then invited to a secret meeting of the underground organization that is attempting to rid the earth of the aliens.

During the meeting, Nada and Frank are given truth-seeing contact lenses. The sunglasses gave truth-seers a nasty headache, especially when they are taken off. When first exposed to the truth, adapting to the new reality can indeed be difficult, and even painful. However, after a while, it becomes a seamless part of the person. A little like wearing contact lenses.

During the meeting, Nada and Frank learn that humans are being recruited by the aliens in exchange for wealth and power. As the leader of the underground organization says: "Most of us just sell out right away". It is rather easy to make a correlation between the movie and actual politicians and celebrities we've seen in previous articles on this site who readily sell out to the Illuminati in exchange for wealth, power and celebrity.

The meeting doesn't last long, however, as police barge in the place and start shooting everyone there. They are designated a "terrorist organization" by the elite. Nada and Frank manage to escape and accidentally find themselves behind enemy lines, in the alien's underground base.

BEHIND ENEMY LINES

While exploring the aliens' underground base, Nada and Frank stumble upon a party thrown by the aliens for human collaborators to thank them for their "partnership". Although humans will never be considered equals to the aliens, those who sell out to them get monetary benefits … much like those

who are not part of today's elite who nevertheless sell out to push the elite's New World Order Agenda.

"Our projections show that by the year 2025, not only America but the entire planet will be under the protection and the dominion of this power alliance. The gains have been substantial, both for ourselves and for you, the human power elite."

Frank and Nada then discover the source of the aliens' brainwashing signals: A television studio. The aliens use the network to broadcast hypnotic and subliminal signals to humans, blinding them from the truth about their rulers and the world. The message that is communicated here: Mass media is the elite's favorite tool indoctrinate the masses and to keep them in servitude.

The TV station 'Cable 54' is used by the aliens to hypnotize humans. Is this science-fiction? Barely.

Nada realizes that the only way to save humanity from the grips of the aliens is to go to the roof of the TV station's building and to take down the emitter of the subliminal messages, disguised as a satellite dish. Indeed, without an elite-controlled mass media, indoctrinating the masses will be a lot more difficult. So Nada and Frank start shooting their way towards the roof, not an easy task.

THE DISINFORMATION AGENT

While this lady appeared to be nice at first, she tried to mislead, deceive and even kill Nada during his quest. She ends up shooting his pal Frank in the head.

Nada met Holly Thomspon, a Cable 54 network executive, at the beginning of his wild rampage. While Nada appears to be somewhat enamored with her, she always somehow brings trouble. During the "terrorist organization" meeting, Holly infiltrated the group, posing as a sympathizer and claiming that Cable 54 "was clean" and was not the source of aliens' signal, which was false and misleading. Today, disinformation is widely used by the elite to confuse and mislead those who attempt to discover the truth about the world.

During Nada's rush towards the roof of the network's building, Holly appears again, claiming that she wants to

help him. However, she is simply trying to kill him before the mission is accomplished. She is, therefore, another human that sold out to the aliens being used to disrupt non-corrupted humans attempting to liberate themselves and others.

TAKING DOWN THE ALIENS

Here's the biggest spoiler of them all: Nada manages to take down the aliens' transmitter and saves humanity. This heroic move gets him killed, however, as a policeman inside a helicopter shoots him dead. Nada, therefore, becomes the quintessential hero, sacrificing his life for the good of humanity – a martyr for human freedom from soulless rulers.

Even though it cost his life, Nada visibly does not regret exposing the aliens to the world. With his last ounce of strength, Nada gives the aliens a uniquely human parting gift: the finger.

Once the aliens' satellite dish is down, the masses are able to see the world as it is: the alien's ugly faces are exposed to the world.

TV viewers around the world now realize that those giving the daily news were also those who controlled them.

IN CONCLUSION

Although *They Live* is usually described as "a science-fiction movie that criticizes consumer culture", the scope of its message actually goes way beyond the usual "consumerism is bad" lecture. *They Live* can indeed be interpreted as a treatise on the thorough and systematic conditioning of human experience in order for a hidden elite to covertly control, manipulate and exploit the masses. In the movie, the rulers are portrayed as a completely different race that perceives humans as inferior – something that can easily be correlated to the attitudes about the bloodlines of the Illuminati. The presence of these strong messages in the movie is one of the reasons *They Live* became somewhat of a cult-classic, despite the fact that it was panned by movie critics. As the years go by, the movie's message is becoming increasingly relevant … and freakishly realistic.

Many of those who seek the truth about the world realize that its reins are held by an unelected elite, one that is essentially hidden from the public eye. As the movie's promotional poster says: *"You see them on the street. You watch them on TV. You might even vote for one this fall. You think they're people*

just like you. You're wrong. Dead wrong." Working behind the scenes, this secretive elite constantly works towards the creation of a global system that would serve its interests: a New World Order, ruled by one world government. As a human collaborator says in the movie to justify his selling-out: "There ain't no countries anymore. No more good guys. They're running the whole show. They own everything. The whole goddamn planet!" To facilitate the rulers' work, the masses are kept in the dark and are distracted by the fake puppet show that is politics and the "no independent thought" programming that is mass media. Apathy, ignorance, and indifference are the elite's best friends.

Despite its unimpressive special effects and odd dialogue, *They Live* manages to describe the world elite's motives and strategy in a way that can be understood by all. And that is no simple task. However, in order to fully understand the movie's message, one must be wearing truth-seeing sunglasses. Do you have yours on?

THE HIDDEN SYMBOLIC MEANING OF THE MOVIE "2012"

The disaster movie "2012" is about the near-total destruction of planet Earth in accordance with predictions made by Ancient Mayans, thousands of years ago. While most of the movie is centered around spectacular explosions and impressive special effects, "2012" also communicates messages and symbolism about the elite's plans for a New World and the coming of the Age of Aquarius.

Warning: Major spoilers ahead

Released in 2009, Roland Emmerich's film *2012* plays on the fears and panic engendered by the "OMG-the-Mayans-said-we're-gonna-die-in-2012" scare. The movie's apocalyptic scenario depicts in vivid detail people's worst fears regarding 2012: The destruction of everything and the killing of everyone … well, almost everyone. While a good portion of the two-and-a-half hour movie is dedicated to CGI destruction, *2012* contains many Biblical, mythological and historical references that gives the story a deeper underlying meaning. Furthermore, a specific message can be understood by the way the crisis has been handled in the movie. It basically says: *"If something happens, the rich and powerful will live and the rest of you suckers will die"*.

In the article entitled 'Contagion' or How Disaster Movies "Educate" the Masses, we discussed how disaster movies are an important indoctrination tool that present and sell specific "political responses" to major crises. In *2012*, the political response to the mega-cataclysm that is threatening

Earth is rather unsettling: The world elite learns about 2012 a few years in advance, secretly plans its own rescue mission (while keeping the masses in the dark) and leaves the world to die while creating a new world that is only populated by the elite. A few “regular” people do manage to infiltrate the elite’s ships. Apparently their survival, along with the world’s rich and powerful, constitutes a happy ending.

When I first finished watching the movie, I wasn’t exactly feeling happy having just paid a few bucks to basically watch a flick that predicts my death and the death of everyone I know while the elite embarks on giant ships to start a new world by themselves. It’s a little insulting.

Does the movie accurately predict what will happen on December 23rd, 2012? Probably (hopefully) not, but I do believe that the movie uses the 2012 scare tactic to communicate specific messages to the masses about the elite’s plans for a New World Order and the coming of the Age of Aquarius. Let’s look at the movie’s most symbolic scenes.

THE PREPARATIONS

The movie takes place in 2009 and begins with a cosmic event that triggers the cataclysm: A planetary alignment.

The alignment of astronomical bodies causes a series of events that lead to the destruction of Earth. On an esoteric level, the alignment of astral bodies is representative of the dawning of a new era – what some may call the Age of Aquarius.

On Earth, a few scientists discover that massive solar flares are causing the planet's core temperature to rise. Adrian Helmsley, an American geologist, realizes that the end of the world is rapidly approaching. He rushes to Washington D.C. to inform the highest level of power that action must be taken, but it turns out that the world's ruling elite is not only well-aware of the coming disaster, but have been secretly working on a rescue plan for years. The elite are taking steps to preserve the lives of those that are deemed "worthy" and collecting the Earth's most important artifacts to bring to the new world.

In this scene, the Mona Lisa at the Louvre is fake. The real painting will be brought into “post-apocalypse” world.

The only people that know about the 2012 rescue plan are the world’s most powerful people. Tickets were also sold to private individuals. The price? 1 billion Euros … per person. In other words, there is no way that a regular person would survive. And that’s all part of the plan.

Meanwhile, as usual, the masses are portrayed as a herd of idiots, prone to panic and violence.

As it is the case in most disaster movies, the masses are portrayed as a "bewildered herd" that cannot act civilized. While the elite is planning its secret escape from the 2012 cataclysm, the masses are shown rioting during a G8 Meeting. Seeing how people are portrayed to act in times of crisis, one might be inclined to think: Maybe the elite is doing the right thing by hiding the truth from the masses …

This massive conspiracy against the public is not an airtight secret. Some prominent figures discover the ugly truth and attempt to warn the public, but they are rapidly silenced.

When the director of the Louvre discovered the elite's plans, he called a press conference to disclose the truth to the entire world. He then dies in a "mysterious" car accident, right before he makes his announcement.

There are interesting facts about the above car "accident" that killed the French museum director. First, it is clearly

stated in the movie that the accident occurs in the Pont d'Alma tunnel … the same tunnel where Princess Diana lost her life in an odd car accident. In my article Princess Diana's Death and Memorial: The Occult Meaning, I've explained the symbolic meaning of the Pont d'Alma tunnel and how the death of Lady Di had all of the markings of a ritual sacrifice. The death of the Museum director at the exact same spot might be the movie's way of saying that his death was a ritual sacrifice by the elite. The movie might also be indirectly saying: "If the death of the Museum Director inside the Pont D'Alma tunnel was a murder disguised as an accident, what do you think happened to Lady Di?".

It is later discovered that the museum director is not the only whistle-blower that has "mysteriously" lost his life. Many other people who had the public's well-being in mind also died in strange circumstances during the elite's secret preparations.

A conspiracy theorist dedicated an entire wall to news clippings of people who got killed by the elite.

All of the elite's decision-making is done in secret and secluded meetings and involving only the world's most powerful people.

Meanwhile, the public is restless, to the point that the London Olympics are suspended. Is the movie predicting events to come?

While all of this is happening, the Chinese government has been put in charge of building the gigantic boats named "Arks" that would allow the elite to survive 2012.

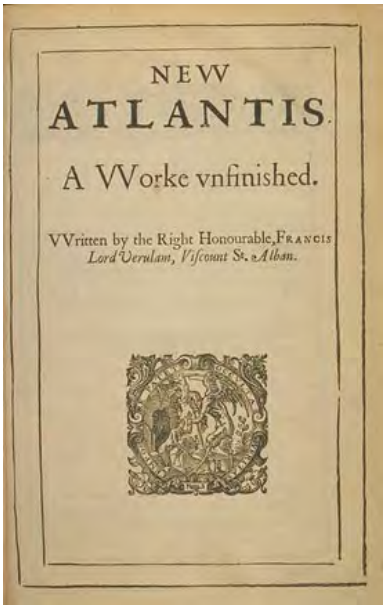
FAREWELL ATLANTIS

The hero of the movie is Jackson Curtis, a regular divorced father, that discovers the truth and attempts to embark on one of the Arks in order to survive 2012.

Jackson Curtis and his kids are told by the US Army that they must leave the national park. They are not told why because the public is not allowed to know about the upcoming 2012 disaster.

Jackson Curtis is a not-too-successful writer of a book entitled *Farewell Atlantis*, which is very symbolic in the movie's context. Atlantis is the name of a fabled continent that got submerged by a massive flood several millennia ago. Legend holds that the highly advanced civilization that flourished on that continent disappeared, but some survivors of Atlantis managed to sail to places like Egypt, America, and Asia, where they became great teachers to the natives. Atlantis is of a great importance in the occult elite's Mysteries as it is believed that the continent actually existed and was the origin of the world's occult knowledge. Atlanteans who sailed to far-away lands in order escape the Great Flood are considered the teachers of esoteric knowledge to the Ancient Egyptians, Mayans and possibly even the Celts. Mystery schools often state that the Biblical story of the Great Flood is, in fact, the story of the disappearance of Atlantis. They also claim that many other ancient cultures have similar stories within their folklore.

Today's secret societies perceive and refer to America as the "New Atlantis", a country that was founded on the principles of Freemasonry and Rosicrucianism, the supposed descendants of Atlantean Mysteries.


NEW
ATLANTIS.
A VVorke vnfinished.
VVritten by the Right Honourable, FRANCIS
Lord Verulam, Viscount St. Alban.

Francis Bacon's 1605 book "New Atlantis" describes an ideal society where science and reason would rule, according to the principles of Freemasonry and Rosicrucianism. The book is said to be the blueprint of the founding of America. Bacon is known for writing "Knowledge is Power", a famous phrase that has deep resonance in Rosicrucianism and that is prominently featured in the US Library of Congress.

While Sir Francis Bacon's *New Atlantis* appeared to be foreshadowing the founding of America, Jackson Curtis' novel *Farewell Atlantis* appears to be foreshadowing its destruction. The same way Atlantis was completely submerged by water, America, the home base today's occult elite, will suffer a similar fate. The lucky few that will embark in a modern version of Noah's Ark will be given the task to found a New World – and the movie subtly states which institutions will carry on and which will disappear.

THE DISASTER

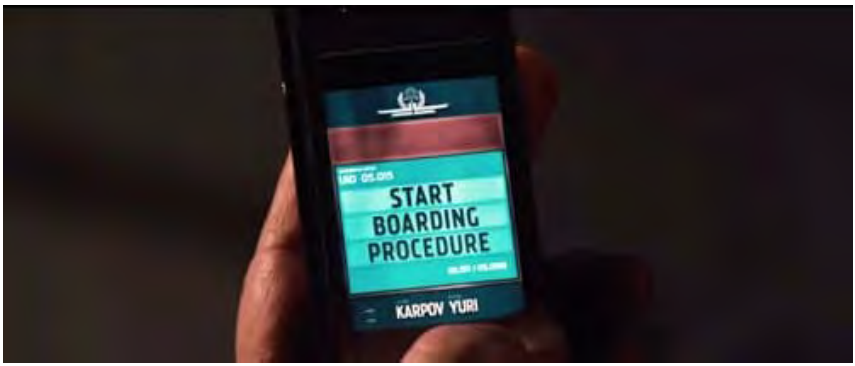
As the film progresses, the Earth begins to heat up and fissures start to appear in Los Angeles. Although it is obvious that a major disaster is about to happen, mass media (which is in collusion with the elite, in the movie and in real life) downplays everything in order to keep the population calm and oblivious to the fact that the world is ending. The only non-elite guy that appears to know what's going on is a nut-job conspiracy theorist living in the woods (apparently, according to Hollywood movies, truth seekers cannot be level-headed, rational people).

Charlie Frost is a near batcrap crazy conspiracy theorist that hosts a radio show and that runs a not-so-great-looking website. He actually knows the truth and he is right about everything, yet, in the end, he is still depicted as a complete nutjob. Knowing the truth is not "cool" in Hollywood movies.

Charlie Frost describes everything that is about to happen to Jackson Curtis and even provides him a map to the Arks.

The map to the Arks are conveniently placed in Charlie Frost's "conspiracy files", right next to his documents on Marilyn Monroe. A little wink to the ultimate mind-controlled Presidential slave?

As the world is crumbling apart, members of the elite receive an important and top-secret message on their mobile phones.



When things get serious, members of the elite are notified that it is time to embark on the Arks and to leave the rest of the world to die.

When hell breaks loose on Earth, several important monuments are shown being destroyed. These scenes are not only spectacular to watch but they also represent the fall of important institutions as the world enters the Age of Aquarius. In one scene, the famous Brazilian monument "Christ the Redeemer" is shown falling down in a matter

similar to the way statues of Saddam Hussein fell after the Gulf War.

Does this symbolize the fall of Christianity in the wake of a new era?

In another scene, St. Peter's Basilica in the Vatican, the "epicenter" of the Catholic faith, is shown crashing down on faithfuls and killing thousands of people who assembled to pray.

In this symbolic scene, a crack appears on Michelangelo's iconic painting in the Sistine Chapel, right between the fingers of God and Adam – which can represent the break of the connection between humanity and the divine. Is the elite's New World devoid of the touch of God?

Other religions are also shown being destroyed during the movie. According to an article in The Guardian, *2012* was

supposed to contain a scene depicting the destruction of the Kabaa, the holiest site of the Muslim faith. However, the scene was axed for fear of backlash from Islamic groups. The elite's new world is therefore not only devoid of Christianity but of all major religions – one of the goals of the New World Order.

2012 does not only show the destruction of religious monuments but also of political landmarks. These scenes symbolize the fall of regular nation states before the formation of a single world government.

The White House, a symbol of US power, is shown being hit by one of its own warships and taken away by a gigantic wave. In the elite's new world, it is not about National powers and military might: It is about a single world government and a single military.

The American President addressing the Nation for the last time. The "leader of the free world" symbolically stays in Washington D.C. to die with regular people. In other words, the (supposedly) democratically elected representative of the people has no place in the elite's new world government.

THE NOAH'S ARK OF THE ELITE

Several of these gigantic Arks were secretly built in China.

While most of the world's population is getting killed by floods and earthquakes, the "chosen ones" are taken to China to embark in gigantic Arks.

In this clear allusion to the Biblical story of Noah's Ark, animals are shown carried to the ships by helicopter.

Entry to those Arks is far from fair and is reserved for those that are "one of them". For example, the Indian scientist that discovered the coming of the 2012 cataclysm is left to die, while greedy Russian billionaires are granted access.

Of course, as a member of the world's occult elite, the Queen of England and her dogs are granted access to the ships. Because her hat-wearing skills will be very useful to humanity in the future.

Seeing how many people were left to die, the scientist Adrian Helmsley makes an unavoidable speech about how us humans must stick together and whatnot. However, we don't see him giving up his place for anyone and everyone still dies … except for the elite. So, despite the moralizing monologues

about caring for each other, the elite's plan carries on right on schedule and only those that were chosen to survive do.

After the disaster, humanity enters a new era and resets its calendar to year 0001. The previous calendar was based on the birth of Jesus Christ – which is esoterically associated with the Age of Pisces. The resetting of the calendar signifies that Christ's era is over. It is the beginning of the Age of Aquarius.

At the end of the movie, the entire world is completely submerged by water, except for the African Continent. The Arks set sail to the cradle of Civilization to start anew in a place symbolically called "Cape Hope". Is this a happy ending? Depends if you're in the elite or part of the 99% of the rest of the world that died.

THE AGE OF AQUARIUS

Esoteric schools teach that a "Great Solar Year" is the period of time during which the sun cycles through all of the zodiacal constellations, lasting about 25,000 years. Every 2,000 years (more or less) the sun enters a new zodiacal constellation and humanity, somewhat unconsciously, adopts symbolism that relates to that zodiacal sign. For nearly the past 2,000 years the sun was in the constellation of Pisces (represented by Two Fishes), meaning that we are in the Piscean Age. Oddly enough, Christianity has always been represented by the symbol of a fish (i.e. the Jesus Fish). Every

2,000 years, the sun migrates to the previous sign of the zodiac, which means that the world is set to enter to Age of Aquarius.

By showing the fall of Christian symbols and the emerging of a new world after a massive flood, the movie 2012 appears to be announcing the coming of the Aquarian Age.

The astrological sign of Aquarius consists of a cup-bearer pouring water. In Greek mythology, the cup-bearer is said to be the cause of the Great Flood that probably caused the disappearance of Atlantis.

Since the symbol of the sign of Aquarius is a man pouring water and is methodologically associated with the legendary Great Flood, it is rather appropriate to depict the coming of the Aquarian Age with a flood that submerges New Atlantis, aka America.

IN CONCLUSION

While *2012* is often described as a big orgy of explosions

and special effects, the movie nevertheless contains plenty of messages and symbolic moments. Its references to historical, Biblical, mythological and esoteric concepts give the movie a deeper meaning, one that fits with the worldview of today's occult elite. While the world will probably not crash and burn on December 23rd, 2012, the movie uses the scare relating to the Mayan Calendar to communicate its plans for the future: The fall of religions, dissolution of Nations and the glorification of a select elite on the backs of the clueless masses. Everything that happens in the movie is remarkably on-par with "ten commandments" found on the Georgia Guidestones (see the article Sinister Sites – The Georgia Guidestones). Here are some of them: *"Maintain humanity under 500,000,000 in perpetual balance with nature"*, *"Unite humanity with a living new language"* and so forth. The way things go down is also reminiscent of the symbolic stories told on the prophetic murals found at the Denver International Airport and the murals at the Bank of America. Both of these pieces depict a period of great tribulation, destruction, and oppression that is followed by the founding of a new world based on the elite's principles.

On a more esoteric level, the movie equates America with Atlantis, an advanced civilization that was destroyed by a great flood. The survivors of ancient Atlantis, who are said to be the originators of the occult lore of secret societies, went on to perpetuate their knowledge across the world.

And while solar flares are said to be the cause of the 2012 disaster, major floods are the actual cause of the Earth's destruction. Through this symbolism, the movie appears to announce the end of the Age of Pisces and the coming of the Age of Aquarius.

There is therefore much more to *2012* than originally meets the eye. Unfortunately, as it is often the case in mass media,

the messages being communicated are neither enlightening nor inspiring. Quite the contrary, the movie basically tells the story of a gigantic conspiracy against the public, complete with cover-ups and murders. In the end, the elite saves its own ass and leaves billions of people to die. To top it off, this conspiracy is presented as the only viable solution to such a crisis. Is the public being prepared for a major crisis that will be resolved with the heralding of a New World Order? As the movie's promotional poster clearly states: "We Were Warned".

THE MOVIE "VIDEODROME" AND THE HORROR OF MASS MEDIA

“Videodrome” is an 80’s science fiction horror film that contains some gore, James Woods and Betamax videotapes. Above all, the movie communicates a strong message on the perversity of mass media, its dangers to the human psyche and how it is used to manipulate the masses.

Warning: This article contains spoilers and disturbing subject matters.

Videodrome is a dark Canadian movie about a sleazy CEO of a small cable TV station and his discovery of a broadcast signal featuring live torture and murder. As fascination turns into obsession, then into physical illness, the movie symbolically describes, in a very extreme and graphic way, the impact of mass media perversity on the human psyche, as well as the dark forces behind it.

The movie’s odd mix of gore, taboo subject matters, and social commentary make it an original, but a disturbing film to watch. I am glad I did not watch the movie as a child because I’d probably have gotten nightmares for days. Thirty years later, though *Videodrome*‘s horror special effects appear quite corny and laughable, one thing is for sure: Its message hasn’t aged a bit. In fact, the metaphorical meaning behind the twisted scenes in the movie is as real, relevant and shocking as it ever was, which probably explains why it became somewhat of a cult classic.

Videodrome was produced in 1983 but one can argue that it

was decades ahead of its time. It successfully predicted the growing control of mass media by shady forces, the coming of reality television and the propagation, through various mediums such as the Internet, of all kinds of extreme underground films.

While many perceive the movie as a criticism of the effect of mass media, some claim that it is nothing less than a manifesto from the elite to reveal the way it functions.

> *"This writer submits that part of the ongoing "Revelation of the Method", the cryptocracy recently issued a kind of Rosicrucian manifesto, revealing precisely what television is doing to us and what the future of the video imperium they are planning for us will be like. The name of this manifesto is Videodrome, directed by the Canadian David Cronberg whose other works include two films about psychic assassins, Scanners which features the Kennedy-sigil exploding head and the Dead Zone".*
> – Michael A. Hoffman, *Secret Societies and Psychological Warfare*

Let's look at the movie's plot and how it relates in the context of today.

DISCOVERING THE *VIDEODROME*

Max Renn is the president of CIVIC-TV, one of those sleazy television stations that specialize in low-grade programs such as soft "adult" shows and low-grade violent movies. He is convinced that the public is hungry for more extreme TV experiences and that his network must bring this to its viewers.

During a TV interview, Max Renn argues that TV acts as a catharsis, meaning that it is a healthy outlet for our violent and sexual needs. He soon discovers first hand that his theory is completely false.

Renn is actively looking for something new and exciting to propose to his viewers. To do so, he has a secret contact: A TV pirate named Harlan who can intercept satellite signals from across the world. The pirate shows him a television show that will change his life.

Harlan shows Renn a television signal broadcasting nothing but ultra-realistic torture, abuse, and murder performed by masked individuals. Renn believes that it is all staged and that it is exactly the kind of programming his network needs.

Renn discovers later in the movie that nothing in Videodrome is staged and that it is, in fact, snuff TV, which is real live footage of violent acts.

In the "real world", the concept of snuff videos is taboo and controversial. However, some researchers have exposed the existence of underground networks distributing snuff videos in elite organizations. Everything from blood rituals to abuse involving mind-controlled slaves and minors is distributed and consumed by high-placed circles operating above the law. Also, high-profile crimes that bear a ritualistic aspect are sometimes recorded and sold at high price.

> *"Some of the Son of Sam murders were videotaped by cult-members and copies command high prices in cash, drugs and other commodities on the underground snuff-film circuit."*
> – Michael A. Hoffman, *Secret Societies and Psychological Warfare*

The masses are introduced and desensitized to the occult elite's taste for the violent and perverse through mass media.

> *"None of this ought to be too shocking to any American TV watcher since a version of this process can be seen in those glimpses of actual murders and other horrors we are shown on broadcast TV, on the "news" and in "specials", right in the "Videodrome". Simulated snuff-videos are already available at many of our cheery neighbourhood video-rental stores. Cable and network television broadcast the highest grade of brutalizing voyeurism."*
> – Ibid.

In the movie, Max Renn is somewhat representative of the masses. Even though he knows that Videodrome is not the most engrossing show on TV, he still irresistibly attracted to its graphic material. Fascination with blood and lust is a primal and instinctive reflex and has been used as a tool to capture attention and to control since ancient times (see Circus and Gladiatorial Games in the Roman Empire). Furthermore, when no moral objections are involved, some are willing to be exposed to truly evil and twisted deeds to satisfy a craving that often turns into an obsession.

In the movie, Nicki, the woman Max is dating, gets sexually aroused by the violence in Videodrome. Completely submitting to the call of their lowest impulses, the couple gets "busy" while watching some guy getting tortured. While blood and lust are primal instincts that are meant to ensure survival, we see here that they've been twisted and distorted by mass media to manipulate weaker minds.

Watching Videodrome quickly produces negative effects on Renn. His interest in the show quickly turns into an obsession. The tape he uses for entertainment soon begins to consume him.

Max's obsession with Videodrome causes a blurring between reality and fiction. Here, TV takes life and literally calls him.

Max begins to experience intense hallucinations. He doesn't see a difference between television and reality. He soon realizes that Videodrome is not just "entertainment".

MORE THAN A TV SHOW

While researching the origin of Videodrome in order to broadcast it on his TV station, Renn learns that it is much more than a TV show. One his friends tells him that the action on Videodrome is not staged and that those behind it are powerful and dangerous. While the show simply appears to be about violence, there is much more behind it. Max's friend tells him:

> *"It has something that you don't have, Max. It has a philosophy. And that's what makes it dangerous".*

This concept is very true in mass media. While most people do not live according to a specific philosophy and do not put a lot of thought about what they watch on TV, those in power and those controlling the airwaves are often motivated by strong philosophical and political motives. This results in the

communication of propaganda to people who do not even realize they are watching propaganda.

The man behind Videodrome is Professor Max Oblivion, who only communicates through TV screens.

“The battle for the mind of North America will be fought in the video arena. The Videodrome. The television screen is the retina of the mind’s eye. Therefore, the television screen is part of the physical structure of the brain. Therefore, whatever appears on the television screen emerges as raw experience for those watching. Therefore, television is reality. And reality is less than television.”

Oblivion is an idealist convinced that technology, particularly television, would help lead humanity to a better tomorrow. He runs “Cathode Ray Mission”, a homeless shelter that provides a “healthy dose” television to those who cannot afford it.

Oblivion's office is full of items relating to religion and philosophy. He believes that mass media can bring near-spiritual salvation and promise eternal life through television.

As it is the case in the real world, Professor Oblivion's altruistic dream got taken over by people who mean business. He is killed by a shady yet powerful organization that wants to use Videodrome to control and manipulate the masses. And Max soon discovers who they are.

The organization runs behind a front company named Spectacular Optical. The eye logo and the ominous slogan "Keeping an eye on the world" is rather Illuminati-ish.

When Renn meets to head of Spectacular Optical, he is shown an introductory video that describes the organization an "enthusiastic global corporate citizen that makes inexpensive glasses for the Third World and missile guidance systems for NATO". In other words, it is the type of mega-corporation that would be part of our world's global elite. Spectacular Optical also makes Videodrome.

The head of Spectacular Optical, Barry Convex, tells Max that Videodrome is extreme because exposure to violence affects the nervous system and "opens receptors in the brains and the spine which allow the Videodrome signal to sink in" – and mess with people's minds. One can wonder if there is some factual basis behind this theory: Do sex and violence create a primal response in our bodies that makes us more receptive to other messages and signals? Even if there were serious studies on the subject, I doubt they would be divulged to the public.

Max then learns that he was purposely deceived into

watching Videodrome because Spectacular Optical needs to take over his TV station to broadcast its signal to the masses. To do so, Max will be used as a mind-controlled patsy to kill his partners and hand over Channel 83 to Spectacular Optical.

WHEN THE PROGRAM PROGRAMS YOU

Although Max realizes that weird stuff is going on, his exposure to Videodrome has rendered him utterly powerless and at the mercy of those broadcasting the signal. The movie illustrates in a rather graphic matter how individuals can easily be brainwashed and controlled by mass media.

The head of Spectacular Optimal literally jams inside Max a tape in order to program his mind and control his actions. This is a rather graphic way of representing how the elite-controlled mass media programs its viewers, figuratively inserting a tape into people to get its Agenda and messages accepted.

Controlled by the tape, Renn enters the office of his TV station and takes out his partners. He is then told to go take care of Bianca Oblivion, the daughter of Professor Oblivion. There, he is stopped short and Bianca uses a TV screen to "deprogram" him. He is however quickly reprogrammed to

kill the head of Spectacular Optical, Barry Convex. Max has become a blank slate that can be programmed and re-programmed at will.

Bianca's TV points back at Max the gun he is holding. Media, therefore, became a reflection of him and him, a reflection of media. The TV then shoots Max which allows him to be free from the Videodrome tape and to be "reborn" in an almost religious way. Max's new mantra: "Death to Videodrome, Long Live the New Flesh".

Max then goes to take care of Barry Convex, who is in an optical trade show for reading glasses and such. The theme of the show is de Medici, Florence's prominent political dynasty, banking family and royal house of the 14th century. This choice of theme is rather interesting considering the fact that Spectacular Optical can easily be related to the occult elite we call the Illuminati.

The de Medici family can be seen as a prototype of today's Illuminati bloodlines, as it had a stronghold on the monetary, cultural and even religious affairs of their subjects (the family produced four popes). From an occult point of view, de Medici's translated classical works on Mystery teachings (such as the Corpus Hermeticum) are often credited for

having revived hermeticism, the Kabbalah and Gnosticism in Europe – all basic teachings of today's secret societies. The theme of the trade show can therefore further associate Spectacular Optical with the occult elite.

The stage of the trade show contains two quotes: "The eye is the window to the soul" and "Love comes in at the eye". Considering the fact that this organization controls people by making them watch acts of cruelty, these sayings conceal a disturbing meaning. Then again, doublespeak is a specialty of the elite.

When Renn shoots Convex, we find out that he's some kind of alien or monster, which is somewhat reminiscent of the movie *They Live* (read my article about *They Live* here).

DAZED AND CONFUSED

After carrying out his murderous mission, Renn hides in an abandoned place. He once again finds himself in front of a TV that directly talks to him. It tells him that "death is not the end" and that it can "help him". Is it proposing eternal life through appearing on television? Max then tells the TV what many people unconsciously feel.

> *"I don't know where I am now. I am having trouble finding my way around."*

His exposure to Videodrome (mass media) has caused him to lose his thoughts and even his free will. The TV, which uses the image of Nicki to seduce him and attract his attention, replies:

> *"Videodrome still exists. Its very big, very complex. You've hurt them, but you haven't destroyed them. To do that, you'd have to go on to the next phase."*

The TV then tells him that he needs to go "all the way" and become the New Flesh. To do that, he has to kill himself. We see here how mass media can be a manipulative force, using seduction and rhetoric to influence behavior, even if it involves shooting oneself in the head. Then, the TV says: "Here, I'll show you".

The TV shows Max how to shoot himself.

Right after, Max imitates what he saw on television, says "Long live the New Flesh" and shoots himself in the head … and the movie ends on that unsettling note.

Did Max truly "complete his transformation" and become New Flesh? Probably not. Like most of what is said on television, all of this New Flesh story was most likely a bunch

of BS used to manipulate his confused mind and to push him towards suicide. By shooting Convex, Max became an enemy of Videodrome and, like most mind-controlled patsies, he was pushed into a "self-destruct mode" once he stopped being useful to the organization.

On a larger scale, the ending of the movie communicates a strong statement about the influence of mass media on the world. Does it directly influence people's thoughts and actions, even if it goes against their best interests? This movie says yes.

IN CONCLUSION

While the premise of *Videodrome* is over-the-top science fiction, its underlying message rings even truer today than it did in 1983 when it was released. With the advent of new technologies such as the Internet and mobile devices, we are today, more than ever, surrounded by the signals of the real-world Videodrome that is mass media. Its images and message can now reach us in a variety of ways, following us anywhere we go. While not as in-your-face and extreme as the movie's Videodrome, today's mass media still tap into these two primal urges humans that are difficult for humans to ignore: Blood-lust and flesh-lust. These two instincts were encoded in our DNA for the survival of individuals and the propagation of the species, but they are now "soft spots" that can easily be triggered with specific stimuli, causing an immediate and powerful reactions. As people get desensitized to sexual and violent imagery, mass media constantly pushes the envelope to bring new, distorted and twisted ways to capture their viewer's attention. While the showing of a woman's ankle caused quite a stir a few decades ago, today Internet users keep demanding for more extreme

footage to get excited. As Max says in the movie: “They need something rough”. How long will it take until all-out snuff movies become acceptable for mass consumption? Some say that we are already being introduced to the Illuminati twisted underground world as a lot of snuff is actually already in mass media and we don’t even realize it.

However, as the movie states, blood and lust are not the ultimate end, but merely a vehicle to communicate the most important aspect of it all: the Agenda. This is what it is all about. It is about materialism, superficiality, the sexualization of anything, the destruction of family values and much more. All of the articles on Vigilant Citizen show that behind the bells, the whistles, the sexiness and the eye candy, a message is being communicated – one that goes with the best interests of the elite. Watching Lady Gaga in a music video wearing a bikini and whipping some guy (which oddly resembles a scene in *Videodrome*) is a good attention-grabber but, as we’ve seen in many articles, there are many messages that also being communicated. The Videodrome signal that causes everything from hallucinations and brain tumors is the constant conditioning that is exerted by mass media to force the world to accept a specific world vision – which is a fake as a hallucination.

In the Illuminati’s Videodrome, the masses are constantly exposed to the values that need to be accepted, the mindset that needs to be adopted and the symbolism that needs to be embraced. From mega-rituals disguised as current events to propaganda disguised as entertainment, TV viewers find themselves like Max Renn, with tapes inserted right in their belly. Don’t want your mind to end up like Max’s? Remove that tape, throw it in the garbage and think for yourself.

THE ESOTERIC SYMBOLISM OF THE VIRAL VIDEO "I, PET GOAT II"

“I, Pet Goat II” is a computer-animated video that is loaded with silent messages and esoteric symbolism. While the movie has no dialogue, each symbol tells a piece of a story that covers the fields of history, politics, occult conspiracies and spirituality. We’ll look at the esoteric meaning behind the viral sensation “I, Pet Goat II”.

Produced by the Canadian production crew Heliofant, *I, Pet Goat II* is a short animated movie that quickly went viral on the internet. Praised for its visual feats and its interesting imagery, the video, however, left many puzzled about the meaning of its symbolism. Politics, conspiracies and false flag operations are mixed with esoteric spirituality and occult symbolism in one big mesmerizing mind bender.

After watching the video, many might say something like “What the hell did I just watch?”. The story is somewhat non-linear and there are many cryptic and enigmatic elements in the movie. I won’t claim to fully decode every single symbol-filled frame of the video, but many of the messages are easily understandable due to rather heavy-handed symbolism.

In general, the movie appears to be about the political and social climate of the past decade – complete with puppet Presidents, false flag terror, and mind-controlling sorcerers. Then, through the following of a Christ figure, we leave all the sadness behind to enter a new, sunny era. In short, the story is about the triumph of spiritual enlightenment against

the forces of darkness. Let's look at the movie and at some of its many details.

I, PET GOAT II

The opening scene is already replete with symbolism.

The video begins with an interesting scene: A goat inside a box in what appears to be some sort of detention (FEMA) camp. The goat has a bar-code on its head with the numbers 6 6 6 underneath it. If *I, Pet Goat* is about liberation from the forces of darkness, this first scene seems to depict the exact opposite. Does this goat represent those who have been "boxed in", bar-coded and brainwashed by the corrupt system? The usage of the pronoun "I" in the title implies that the goat might be, in fact, the viewer himself.

The Puppet Show that is Politics

In the first part of the video, a hidden puppet master controls George "Dubya" Bush inside a classroom. When the planes struck the World Trade Center in September 2001, Bush was inside a classroom reading the book *My Pet Goat* to children. The Masonic checkerboard floor of the classroom might

signify that this whole charade had a ritualistic component to it.

Bush tap-dances, makes scary faces and says random stuff to keep the masses clueless about the truth.

Above Bush is an interesting graphic depicting the evolution of mankind from fish to monkey, to a man holding a weapon. What is the final stage of evolution? The illuminated man, represented by a sunburst around its head.

Bush wears a dunce cap, this conical hat that was given to

“slower” students to humiliate them. When Bush is done making a fool out of himself, he turns into Obama, a charming and distinguished man wearing a graduation cap. He starts off nice and lovable, but he ultimately begins to laugh at the audience. While he appeared to be the perfect response to the idiocy of Bush’s era, the fact remains: He is simply another puppet controlled by the same puppet master.

While most of the audience is totally oblivious to what is happening, one girl is not buying it.

While the masses appear to be deaf, dumb and blind (and restrained by barb wire), this little girl realizes that “this apple is not hers and drops it”. Obama is concerned by the awakening of this girl.

We are then taken to the cold and snowy outside world around the school. On a wall, there’s a graffiti with an important message behind it.

On the school wall is a graffiti saying “Psalm 23”.

The Biblical verse that is referred to by the graffiti appears to foretell the journey viewers are about to embark on.

> The Lord is my shepherd, I lack nothing. He makes me lie down in green pastures, he leads me beside quiet waters, he refreshes my soul. He guides me along the right paths for his name’s sake. Even though I walk through the valley of the shadow of death I will fear no evil, for you are with me; your rod and your staff, they comfort me. You prepare a table before me in the presence of my enemies. You anoint my head with oil; my cup overflows. Surely your goodness and love will follow me all the days of my life, and I will dwell in the house of the Lord forever.
>
> – Psalm 23, NIV

A World in Decay

The outside world is dark, cold and literally in decay. It is sad, corrupt and everything is shaking and crumbling down.

At one point, two towers – reminiscent of the WTC – fall down. We then learn that it was an inside job.

Bin Laden is wearing a CIA badge, hinting at the fact that he was a tool used by the American government to advance its agenda. The moon crescent, a symbol associated with Islam, is reversed, which may be a way of saying that all this Al-Qaeda stuff is a perversion and an exploitation of Islam.

While oil leaks from everywhere, a six-pointed star appears under the Statue of Liberty, renamed by the makers of the movie “Lady of Helotry” (“helotry” means serfdom or slavery).

Is the six-pointed star (also known as the Star of David) appearing under the Lady of Helotry a way of saying that the US is highly influenced by Israel?

While the world is crumbling down, many ancient institutions disappear or get destroyed.

This Mosque is destroyed by fighter jets.

This Latino worker is sinking, along with his hammer and sickle – representing the disappearance of Marxism in third world countries. On Heliofant's official site it is said: "After years of economic exploitation and the environmental degradation, Juan "Pepito" has a decidedly sinking feeling."

Controlling the Masses

The world is under the spell of an evil sorcerer named Drako. According to the makers of the movie, Drako is:

> *"The Sorcerer, the unseen hand and spirit of madness seeking ever more control through trickery, lies, poisons, false-flag events, wars, and mountains of bureaucratic and legal framework to siphon off the energy of the inhabitants of the earth. He fears the light of day as he fears life itself, and operates in the shadows. His greatest power is his hold on the issuance of the currency."*

Does this sound like what we call the Illuminati? Yes, yes it does.

The same way the Illuminati seeks to brainwash children since birth, Drako preys on this unborn child named Ludovic.

Drako's reptilian eye awaits the birth of Ludovic.

In esoteric tradition, the symbol of the serpent-entwined egg is known as the Orphic Egg. In short, it represents the latent seed of life and the infinite potential of creation. In other words, while this child appears to be hopeless, he still has the power to reach his full potential.

When the egg is hatched and the child is born, Drako literally takes control of his mind in a creepy, parasitic way.

Drako has the pyramid and all-seeing eye found on the US dollar bill on his chin. Not only does it represent the fact that he controls the currency, it also represents the Illuminati. Underneath Drako's eyes is the saying "Ordo Ab Chao" – meaning Order Out of Chaos, the occult elite's favorite slogan. Also, the dude has only one eye open. Could he, like, more represent the Illuminati?

The Liberator

Amid all this chaos, a figure emerges with the power to make everything right.

Navigating on an Egyptian ceremonial boat, Jesus Christ appears to be in trance.

The Christ-like figure has a third eye painted right on the pineal gland, which refers to the concept of spiritual illumination. The triangle above the eye represents divinity and that illumination leads to the contact with one's own divine nature. The symbols on Christ's forehead are in complete opposition to pyramid on Drako's chin. While both figures bear similar symbols on their faces, Christ has them "right" and Drako has them in reverse/inverted, meaning that he (and the Illuminati) have corrupted these ancient symbols.

Named by the makers of the video "The Fire of Truth", the Christ figure is not meant to be Jesus Christ himself, but a representation of the concept of Inner Christ as defined by Gnosticism. According to this esoteric current of Christianity, the Inner Christ is the potential found in everyone to reach godhood through spiritual illumination. On Heliofant's website, The Fire of Truth is described as:

> *"That's YOU!!! when you stand in the awareness of your sonship with the Divine and the brotherhood of mankind!!! "*

When the Christ figure breathes the Fire of Truth on the world, some oppressed or distressed characters come back to life, like Ludovic, the child inside the egg. Also, Aali, a little Muslim boy that appeared battered and dead rises back to life.

Little Aali rises up from the crumbles of the destroyed Mosque, twirling in traditional Dervish attire.

The boy is executing the ancient art of Sufi whirling, which is practiced by the Sufi Dervishes of the Mevlevi order. The Dervishes are an ancient esoteric current of Islam.

> *"The mysteries of the Islamic faith are now in the keeping of the dervishes – men who, renouncing worldliness, have withstood the test of a thousand and one days of temptation. Jelal-ud-din, the great Persian Sufic poet and philosopher, is accredited with having founded the Order of Mevlevi, or the "dancing dervishes," whose movements exoterically signify the motions of the celestial bodies and esoterically result in the establishment of a rhythm which stimulates the centers of spiritual consciousness within the dancer's body."*
> – Manly P. Hall, The Secret Teachings of All Ages

Whirling Dervishes

The rebirth of the Muslim boy as a Whirling Dervish signals that there is a link between him and the Inner Christ: Both represent initiation into esoteric schools, which all have a common goal – the contact with divinity through spiritual illumination. Other religions with esoteric undercurrents such as Hinduism (represented by a dancing Shiva), are also represented in the movie. Is the Christ figure maybe the Anti-Christ deceiving all religions into following him? Perhaps.

When the Christ figure exits the Cathedral, the building (which was guarded by an evil-looking gargoyle) crumbles behind him.

In this new era of spiritual enlightenment, elaborate man-made buildings become unnecessary and outdated. They therefore crumble and disappear.

As night turns into day, the Christ figure opens his fiery eyes and navigates towards the sunlight. Lotus flowers, symbols of spiritual enlightenment in Eastern philosophy, appear behind him, confirming to the viewers that the path to freedom is indeed a spiritual one.

IN CONCLUSION

I, Pet Goat II has received widespread acclaim for its technical prowess and its original storytelling. Although there is no narration or dialogue, an elaborate story is delivered using the most ancient and universal language in History: Symbolism. Through symbols, the movie manages to deliver an acerbic critique of today's Western Civilization, to describe its numerous evils and even to predict its inevitable downfall. More importantly, a thorough decoding of the movie's symbolism reveals a powerful message of spiritual enlightenment based on ancient Mysteries. While this esoteric aspect of the movie might not be understood by many, it is at the core of the movie and is presented as the

ultimate solution to the evils and corruption of today's world. The movie's conclusion is, therefore, a very personal one: Either YOU become a pet goat with a 666 bar-code on your forehead or YOU become a Christ figure with a third eye on your forehead. This notion of personal enlightenment is definitively a Gnostic one and is common to most esoteric schools of thoughts in all civilizations.

Agreeing or disagreeing with the movie's spiritual conclusion is a question of personal beliefs, but it is nevertheless obvious that those behind *I, Pet Goat II* are "in the know" about all things occult, esoteric and even conspiratorial. Each scene has a profound underlying story behind it – whether it be historical, political or spiritual – that would take pages and pages of words to thoroughly explain. Therein lie the power of symbols: They can simply be admired for their aesthetic beauty or they can, when fully understood, reveal a profound story about humanity, God and everything in between.

"THE CABIN IN THE WOODS": A MOVIE CELEBRATING THE ELITE'S RITUAL SACRIFICES

“The Cabin in the Woods” is a widely successful horror film that also obtained great critical acclaim. While many appreciated the movie for its wit, humor, and originality, the movie’s storyline is nevertheless serious and very real: It depicts the elite’s use of occult rituals on the unsuspecting masses. We’ll look at the symbolic meaning of “The Cabin in the Woods”.

Warning: Major spoilers ahead!

Considered to be “groundbreaking” and a “game-changer” by movie critics, *The Cabin in the Woods* contains many elements of classic horror films while adding interesting new elements to the mix. It continually refers to and comments on the horror movie genre, praising some aspects of it while poking fun at the many clichés that are found in the genre. The basic plot has been seen many times as it involves zombies running after teenagers that are so dumb and generic that you almost want them to die. But there is more to the story than hack and slash: It is about elite puppeteers overseeing a massive blood ritual using mind control and high tech monitoring. In the end, *The Cabin in the Woods* is a metaphor for our heavily controlled society that is under the control of dark, hidden forces. The movie was co-written and directed by Joss Whedon, who also created *Dollhouse* a TV series that tackled the concept of mind control in a rather obvious way.

At first glance, the characters of the movie are heavily

clichéd, to the point that it is absurd. We have the typical jock, the typical slutty girl, the typical stoner, the boring smart guy and the timid prude virgin. These teenagers are purposely generic to comment on the boringness of characters in bad horror movies, but, as the story unfolds, we also discover that they were selected and manipulated by an organization to fully embody specific archetypes in order to complete a ritual.

The heroes (or the victims) of the movie are somewhat uni-dimensional. We soon learn that they were manipulated to become that way.

As the movie progresses, many key aspects of the occult elite and its way of functioning are described in vivid detail: Mediatised mega-rituals, occult secret societies, mind control, high-tech monitoring and so forth. At the end of the movie, one might realize that these scared and confused teenagers running around and falling into traps are…us, aka the masses. Let's look at the elements found in the movie and analyze their full significance.

THE NAMELESS ORGANIZATION

At the beginning of the movie, we see five friends hopping into a van and driving to a cabin in the woods (hence the title of the movie) where fun, alcohol and teenage frolicking

awaits. The pals, however, don't know that this weekend of apparent partying is, in fact, a big ritual sacrifice conducted by a high-level, international organization.

Never named in the movie, the organization behind the blood sacrifice utilizes high-tech facilities across the world and appears to have plenty of resources and employees. Can we associate this organization with the occult elite, the NWO and its secret facilities? Yes, yes we can.

Simply looking at the command center, we understand that is not a small, clandestine operation, but a highly sophisticated organization dealing with military tracking equipment that is only available at the highest governmental levels.

The organization's sole purpose is to set up high-profile mega-rituals involving the deaths of civilians across the world in order to appease dark forces beneath the Earth.

These rituals are made possible through the manipulation of certain individuals into doing certain things, causing them to unknowingly become participants in an occult ritual. This concept has been discussed several times on this site as mega-rituals involving symbolic elements and blood sacrifices do happen in real life, where everything is staged and set up to obtain maximum exposure and magickal potency.

Although this is a very obscure and taboo subject, some occult researchers have determined that many mediatized events are actually mega-ritual carried out to fulfill specific occult objectives. Whether we go as far as Jack the Ripper or as recently as the Batman killings, some murders are actually set up to follow specific rules and to imprint society with specific symbols.

> *"Of course, many serial murders are nothing more than the work of a single individual acting out a graphic horror movie he saw, or responding to powerful "psychotic" impulses for aggression and predation. But many other serial murders involve a cult protected by the U.S. government and the corporate media, with strong ties to the police. These murders are actually intricately choreographed rituals; performed first on a very intimate and secret scale, among the initiates themselves in order to program them, them on a grand scale, amplified incalculably by the electronic media. In the end what we have is a highly symbolic, ritual working broadcast to millions of people, a Satanic inversion; a Black mass, where the "pews" are filled by the entire nation and through which humanity is paganized, brutalized and debased in this, the "Nigredo" phase of the alchemical process.*
>
> *The French adept Antonin Artaud, architect of the theory of the "Theater of Cruelty" with its transformative power, and the inspiration for the extreme sex-and-death media of our time, had this to say about the processing of the Group Mind: 'Aside from trifling witchcraft of country sorcerers, there are tricks of global hoodoo in which all alerted consciousnesses participate periodically… That is how strange forces are aroused and transported to the astral vault, to that dark dome which is*

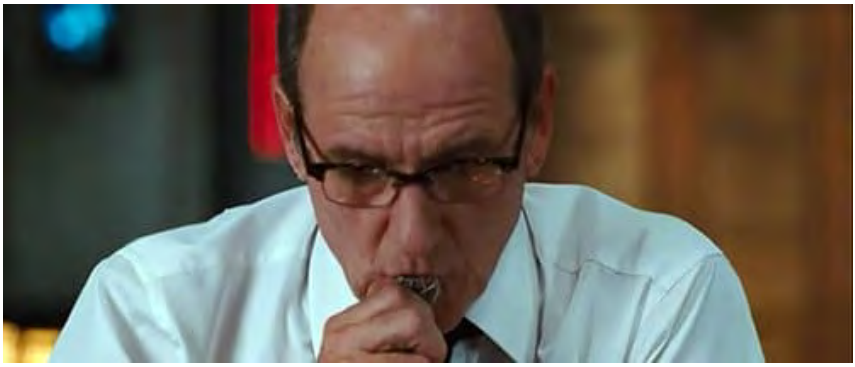
composed above all of… the poisonous aggressiveness of the evil minds of most people… the formidable tentacular oppression of a kind of civic magic which will soon appear undisguised.'

The issue of controlling humanity with esoteric words and symbols encoded within a play, a media spectacular or a ritual is one of the most difficult for people to comprehend. That is why most people are viewed with utter contempt as "cowans," "the profane," the "gentiles" and the "goyim" (cattle) by secret society initiates. "I think we are farmed," Charles Fort said of humanity. It was Fort who also suggested that man deliberately invented the dogma of materialism in order to shield himself from the evidence of what was being done to him by means of psycho- spiritual warfare methods hyped by "coincidence," symbolism and ritual."
– Michael A. Hoffman, Secret Societies and Psychological Warfare

Although the above quote was written more than 20 years ago, it perfectly describes the plot of *The Cabin in the Woods* which, in turn, describes mega-rituals in a direct but very caricatural matter. By doing so, the movie reveals the elite's way of functioning while fictionalizing it – it puts everything out in the open while making people believe that "it's just a movie". While there is a lot of satire and foolishness in the movie, its underlying concept is truer than most would believe.

The shady organization carries out rituals across the world, some of which succeed and others fail. Most are made to appear as "accidents" and those that succeed are widely publicized across the world.

This elite organization, as powerful as it is, only obeys the will of dark forces called "The Ancients" and "the gods". The "technicians" overseeing the ritual are actually members of an occult brotherhood and their job is to make sure rituals are complete.



After the death of the first victim, we see one of the technicians reciting a dark prayer and then kissing a pendant bearing the secret society's magical symbol. Like in real life, some operations that appear to be about science and pragmatism are actually motivated by very obscure and occult reasons.

So the U.S. branch of this shady Organization manipulates

five all-American students to go spend a weekend in a remote cabin in the woods. The cabin is set up in an environment that is totally artificial and controlled by the puppet masters. In fact, the cabin and its surrounding is one big TV recording studio, complete with mics and cameras, mind-altering drugs to control the actors and remote-controlled doors and light effects.

As the teenagers drive towards the cabin's location, we realize that they are entering a "virtual" zone that is totally created by and controlled by the organization. Inside of it, the teenagers become puppets at the hand of high-tech puppet masters.

THE SACRIFICIAL LAMBS

Once arrived at the cabin, the teenagers are made to embody specific archetypes in order to complete the ritual drama required by the gods. It, therefore, needs to be carried out in a specific matter and it needs to completely recorded and televised. The "gods" require the death of five specific archetypes in the ritual drama: The whore, the athlete, the fool, the scholar and the virgin.

The Whore

In the brotherhood's temple are displayed stone tablets representing each archetype that needs to be slain. This one represents the whore.

Right from the start of the movie, the character named Jules Louden plays the role of an s-bomb that appears to be aroused by anything. During her (short) stay at the cabin, she constantly feels the urge to talk about doin' it or to dance like a stripper. We, however, learn that Jules is not being herself: She was drugged and manipulated to become the proverbial whore. Upon closer look, an astute viewer might realize that Jules Louden bears many characteristics of a Sex Kitten mind control slave.

The first scene involving Jules emphasizes the fact that she dyed her hair blond. In Mind Control symbolism, blond hair is used to identify Beta Kittens – Marylin Monroe programming. We then learn that the "puppet masters" laced her hair dye with chemicals to reduce cognition and to augment her libido.

So Jules is not usually a whore – she was manipulated and drugged into becoming one, the same way the elite uses mind control to make regular girls become Beta Kittens (think of the many slutty "celebrities" that started off "normal"). In the cabin, Jules displaying the typical behavior of an MK slave, a victim of Beta programming.

> *"BETA is referred to as "sexual" programming (slaves). This programming eliminates all learned moral convictions and stimulates the primitive instinct, devoid of inhibitions. "Cat" alters may come out at this level."*
> – Ron Patton, Project Monarch

The most obvious example of Beta Kitten behavior occurs when Jules is "dared" to make-out with a wolf head mounted on the cabin wall. She engages in a disturbingly long make-out session with the wolf head, as her friends awkwardly watch. The scene ends with Jules saying "thank you" to the wolf, confirming that the drugs she was given completely eliminated her inhibitions.

Jules is getting a lot of pleasure making out with this wolf head because she was programmed to accomplish such tasks. Bestiality is only one of the twisted things actual Beta Kittens are ordered to do by their handlers.

The puppet masters make it clear that Jules needs to be sacrificed first – because she is a whore and therefore corrupted. This needs to happen in a very specific matter in order to follow dark occult principles. The technicians want her to be killed during coitus and, more specifically, when she is nearing climax. Magick principles stipulate that individuals accumulate the most "life force" during the moments right before climax. Sacrificing a person right at that moment would, therefore, ensure the most magickal potency to a ritual.

The technicians closely monitor Jules copulating with the jock, hoping that she will take her shirt off. Explaining the ritual to an "outsider" who doesn't understand why she MUST undress, a technician says: "We're not the only ones watching…Got to keep the customer satisfied. You understand what's at stake here?" In other words, the ritual needs to be graphic and fully broadcasted to be considered a success, something we see in real life without even realizing it.

After a few minutes of frolicking, which gets the teenagers (and the viewers) excited, Jules gets viciously attacked by a zombie right when she nears climax. The odd combination of copulation and death is characteristic of the dark rituals and is also featured be in underground snuff films circulated in elite circles. In short, Jules' death was planned according to the occult elite's way of functioning.

The Fool

Like in most horror movies involving teens, there is some kind of stoner in the pack providing comic relief. Always smoking a joint, the character named Marty Mikalski plays that role. Interestingly enough, the "fool" is also quite the conspiracy theorist.

Inside the van, Marty explains how society is being heavily monitored through cameras and "chips inside children's heads". He states that one must sometimes "go off the grid" to escape the madness. Of course, he says all of these things while rolling a joint, subtlety telling the viewers: "Only paranoid potheads are against microchips and state monitoring". To make things worse, Marty then shows a finished joint to Jules and tells her "I'll make you see things my way", meaning that being "aware" equals being on drugs.

As discussed in my articles on the movies *Contagion* and *2012*, "conspiracy theorists" (or anyone with non-mainstream views) are always depicted as loons with little to no credibility. Marty in *The Cabin in the Woods* accomplishes the same function. While he says things that are believed by many people, we still almost hear a "coo-coo" sound effect in the background while he discusses microchips and such.

The fool, however, turns out to be right about a lot of things and tries to convince his friends about the conspiracy they are involved in. As it is often the case, nobody believes him until it is too late, because, after all, he is the fool. We'll later see how he'll turn out to be an unlikely hero (while also destroying the world).

The Virgin

In most cultures that practiced ritual sacrifices, virgins were

considered to be the “highest quality” offerings due to the fact that they were considered pure, clean, uncorrupted and innocent. They were untainted by man and the world and were therefore perceived as holy and the most spiritually potent. The character named Dana Polk was made to play that role in the ritual drama, although she isn’t actually a virgin (there’s apparently not many teenage virgins available nowadays)

Although she appears to be the weakest and the most vulnerable of the victims, the virgin ended up being an unlikely hero.

For the ritual to be complete, Dana needed to outlive all of her friends and her death was optional. The important thing is that she suffered as the puppet masters need to capture pain and punishment on camera, a fetish of the real-life dark forces behind the Illuminati. In fact, the ritual in *The Cabin in the Woods* follows a specific protocol that is similar to the actual rituals carried out by the occult elite. Here are some of them.

RULES OF THE RITUAL

Most mega-rituals follow specific rules that are clearly spelled out in the movie. These rules are made to give the rituals more potency while allowing the powers that be to

avoid the negative effects of bad karma (according to their weird interpretation of it).

1st Rule: Announcing What Will Happen Beforehand.

On their way to the cabin, the teenagers meet an unsavory character dubbed "The Harbinger" that warns them in not-so-subtle ways that they will be killed. Despite the warnings, the friends resolutely carry on.

As seen in previous articles on this site, mega-rituals are often preceded by "clues" in mass media warning or preparing the victims (and the world) for what's coming. If, after being warned, victims go on of their own free will, then the puppeteers are liberated from karmic responsibility. During the movie, one technician says:

> *"They have to make the choice of their own free will. Otherwise, the system doesn't work. Its like The Harbinger…this creepy old f*ck who is practically wearing a sign saying 'You Will Die'. Why do we put him there? The System. They have to choose to ignore him. They have to choose what happens in the cellar. Yeah, we rig the system as much as we need to but, in the end, if they don't transgress, they can't be punished."*

This concept is often seen in real life where victims of ritual sacrifice place themselves in a specific situation, although they have been thoroughly manipulated to do so (see MK victims dying from an "overdose").

In one of the cabin's rooms is a painting depicting a lamb being torn to pieces by all kinds of vicious creatures. This is yet another way the victims are subtly "warned" of what is bound to happen. However, since the kids have no idea of what's happening, they simply ignore it. This can be compared to the elite hiding in plain sight warnings and predictions about the NWO in public places (see the murals at the Denver International Airport).

2nd Rule: The Victims Must Seal Their Own Fate

Although every aspect of their environment is tightly controlled and manipulated by the puppet masters, the victims are still made to choose their fate by their own free will.

By reading cryptic Latin phrases inside a book, the 5 friends summoned themselves the redneck zombies that will tirelessly want to kill them. By triggering the killers themselves, the puppeteers are freed from karmic responsibility.

Although the above concepts are extremely obscure, they are clearly defined and communicated in the movie. They are a reflection of the occult elite's (aka the Illuminati's) particular way of functioning, where nothing is obvious and everything is manipulated behind the scenes in order to obtain a specific result. Ancient blood sacrifices were accomplished out in the open with participants that knew what was happening (not that I'm idealizing those days) but today, it is about deceit and manipulation, with an emphasis placed on suffering and anguish, something that only those dealing in black arts would revel in. Upon discovering exactly what was happening, Marty (the stoner) says:

> *"A ritual sacrifice? Great. You tie someone to a stone, get a fancy dagger and a bunch of robes. It's not that complicated."*

To which the virgin replies:

> *"Tt IS simple. They don't just want to see us killed. They want to see us punished".*

WHO WINS IN THE END?

The ending of the movie is very telling, yet very unsettling. In order for the ritual to be complete, Marty must die before the virgin. If this doesn't happen, the "ancient evil gods" will rise and kill everyone on Earth. When asked to kill himself to save the world, Marty refuses – knowing very well he'll be killed anyway by the evil gods.

Dana and Marty then light up a joint and wait for the gods to rise. Dana says:

> *"It's time to give someone else a chance…Giant evil gods".*

Then a giant hand rises up from beneath the Earth, kills everyone and then reaches out to grab the movie viewers. And that's how the movie ends…with an evil god grabbing the viewer.

The big winner of the movie? An Evil god aka Satan himself.

So, in the end, the only winner of the movie is a "giant evil god" rising up straight from hell, one that could be equated to Satan in Abrahamic religions. Dana and Marty, the "heroes" of the story, therefore willingly allowed the evil god to rise up and to take over the Earth. The "heroes" brought about the worst ending possible, one of the movie's original twists that kept the audience guessing. It nevertheless has an important

symbolic meaning and tells a lot about those who are behind the movie. In retrospect, were the puppeteers the good guys or the bad guys? They were sadistic jerks carrying out an occult ritual but they were also trying to save the world from the wrath evil gods. Hmmm…

IN CONCLUSION

The Cabin in the Woods is a hit with movie fans due to its wit and its study of the horror film genre. However, going past these obvious remarks, the story of the movie conceals another layer of interpretation: It reveals the Illuminati's occult way of functioning in order to maintain power and to imprint the group mind with symbols using rituals and sacrifices. The "organization" in the movie uses an odd mixture of scientific knowledge with the "old world" occult rituals to carry out its plans. While this story is pure fiction, it also reveals (in a strange way) how the occult elite truly functions.

That being said, can we equate the clueless teens in the movie to the clueless masses? Can we equate the cabin in the woods to today's highly monitored and controlled society? Are our perceptions being purposely modified through mind control, mass media and meds to make us fall into traps? Are we being purposely dumbed-down like these kids in order for us to do the elite's bidding by our own free will? Is the movie *The Cabin in the Woods* an equivalent to the Harbinger in the movie, who communicates a grave warning to people that are too clueless to understand any of it? As Marty the stoner says: "You are not seeing what you don't want to see".

"PROMETHEUS": A MOVIE ABOUT ALIEN NEPHILIM AND ESOTERIC ENLIGHTENMENT

The science-fiction movie "Prometheus" explores theories on the origins of humanity and their relation to extra-terrestrial visitors. While most might find this premise very "fictional", many aspects of the movie actually symbolically reflect some beliefs and philosophies of the occult elite. We'll look at the esoteric meaning of the movie "Prometheus".

Warning: Major spoilers ahead!

There is no shortage of movies involving angry aliens these days and we can definitely add *Prometheus* to the list. However, while most of these alien flicks are centered around shooting them in their ugly faces before they destroy Earth, *Prometheus* has a back story dealing with timeless questions puzzling humanity such as "Where do we come from?" and "Why are we here?"… plus a healthy dose of shooting aliens in their ugly faces.

Directed by Ridley Scott, the movie was originally intended to be a prequel to the classic 1979 movie *Alien*, but the final product has little relation to it. The movie tells the story of scientists that discover ancient artifacts depicting visitors from another planet. To investigate this discovery, the scientists get the backing of a giant corporation and embark on a space mission to find the planet the aliens came from and to ask them important questions. The premise is based on the Ancient Astronauts theory, which stipulates that thousands of years ago, early humans were in contact with a superior alien race.

As the movie's name suggests, *Prometheus* is also filled with mythological references and symbolism that give the movie an underlying esoteric meaning. While the movie is, at face value, about humans going into space to find their alien creators, *Prometheus* can also be viewed as a metaphor for spiritual illumination as it is portrayed by occult secret societies. Let's look at the concepts explored in the movie.

THE ENGINEERS?

At the beginning of the movie, a humanoid alien debarks on Earth and drinks a strange liquid.

An alien is dropped off on Earth by a massive spaceship.

After drinking the liquid, the alien completely disintegrates and falls into the water.

The alien is disintegrated at its very core, at the DNA level and interacts with the Earth's water to create a new life form.

In the water, the DNA triggers a biogenetic reaction and, on a microscopic level, we see single cells beginning to multiply themselves. This is the movie's theory of how human life appeared on Earth.

The movie's title screen shows a single cell multiplying itself, creating life on Earth.

The movie then fast-forwards to 2089, where two archeologists, Elizabeth Shaw and Charlie Holloway, are searching a cave in Scotland. There, they discover a painting drawn by a caveman that depicts humans looking towards a star formation in the sky. The researchers discovered that this particular star formation can be found in the art of several ancient cultures.

The star formation in this cave painting is similar to star formations found in ancient Egyptian, Sumerian, and Mayan art.

The archeologists believe that aliens (whom they call the "Engineers") came from this particular star formation and spread human life on Earth. This causes them to embark on a space mission to find that planet and seek answers from the Engineers.

The premise of the movie is heavily inspired by the "Ancient Astronauts" theory originally proposed by authors such as Eric Von Daniken and Robert Temple. According to those theories, humanity was either created or "helped" by visitors from another planet, who left lasting traces on human history.

The director of *Prometheu*s, Ridley Scott, appears to believe this theory. In an interview with Hollywood Reporter, he stated:

> "NASA and the Vatican agree that it is almost mathematically impossible that we can be where we are today without there being a little help along the way … That's what we're looking at (in the film), at some of Eric Von Daniken's ideas of how did we humans come about".
> – Hollywood Reporter, "Ridley Scott's New Alien Movie Influenced by Ancient Astronaut Theory

Let's take a closer look at the Ancient Astronauts theory.

ANCIENT ASTRONAUTS

Proponents of the Ancient Astronauts theory believe that much of human knowledge, culture and religion are remnants of an alien “mother culture”. Ancient monuments considered to be too advanced for the technology of the time such as Stonehedge, Easter Island and the Great Pyramid of Giza are considered to be proof of alien contact. Eric Von Daniken also claims that ancient art and iconography throughout the world contain depictions of space vehicles, non-human intelligent creatures, and advanced technology. He claims that cultures that had no contact with one another had similar themes in their art, proving that there was a common source of their knowledge.

An actual cave painting found in Italy that is said to depict Ancient Astronauts visiting earth. This image was probably the inspiration for the cave painting found in *Prometheus*.

Egyptian hieroglyph said to depict flying machines.

In *Prometheus*, similarities between Egyptian, Mayan, Sumerian and other civilization's artifacts prompt the research team to travel to space and seek humanity's "Engineers".

Proponents of the Ancient Astronauts theory claim that many ancient religious texts contain references to visitors from outer space. Two of the main works often cited are the Book of Genesis and the Book of Enoch, which both mention the existence on Earth of enigmatic giant beings named the Nephilim.

THE WATCHERS AND THE NEPHILIM

The Book of Genesis mentions the presence on Earth of beings named Nephilim (the King James version uses the

term Giants). These beings are described as hybrids that are the result of procreation between human females and “sons of Gods”.

> “When human beings began to increase in number on the earth and daughters were born to them, the sons of God saw that the daughters of humans were beautiful, and they married any of them they chose. (…) The Nephilim were on the earth in those days—and also afterward—when the sons of God went to the daughters of humans and had children by them.”
> – Genesis 6:1–4 (New International Version)

In Numbers 13, the Nephilim are mentioned again, described as giant destructive beings that appeared quite different from regular humans.

> “And they spread among the Israelites a bad report about the land they had explored. They said, “The land we explored devours those living in it. All the people we saw there are of great size. We saw the Nephilim there (the descendents of Anak come from the Nephilim). We seemed like grasshoppers in our own eyes, and we looked the same to them”.
> – Numbers 13:32-33

The apocryphal Book of Enoch greatly expands on the Nephilim and their originators, the Watchers. According to the text dating from 300 BC, the Watchers were a group formed of 200 “sons of God” who disobeyed God and descended to Earth to breed with humans. They were said to have taught humans advanced skills such as metallurgy, metal working, cosmetics, sorcery, astrology, astronomy, and meteorology. Because the Watchers disobeyed God, they were also called the Fallen Angels.

The offspring of the Watchers were the Nephilim, described as giants who lived among humans. They ultimately became a destructive presence on Earth and were said to have consumed “all acquisitions of men”. In order to rid these beings from Earth (along with the humans who mixed with

them) God created the Great Flood. In order to ensure the survival of humanity, however, Noah was forewarned by God to build his ark.

Another ancient Jewish text, The Book of Jubilees, states that ten percent of the disembodied spirits of the Nephilim were allowed to remain on Earth after the flood, as demons, to try to lead humans astray until the Final Judgement. Is this why the occult elite is so bent on corrupting the masses with materiality and perversion?

So who were the Watchers and the Nephilim? Many different researchers have proposed many different interpretations, including a class of rich humans, demons or an ancient super-race. Proponents of the Ancient Astronaut theory believe that they were actually aliens that were sent to Earth to oversee the evolution of humanity – hence their name "the Watchers".

The premise of *Prometheus* is greatly influenced by this theory as the aliens in the movie are giant beings who came to Earth to create and teach humanity.

The crew finally meets one of its "Engineers", a giant alien. Unfortunately, the alien didn't feel like having a discussion on the origins of humanity and ripped David the Android's head off (the guy on the left).

Discovering that aliens were part of human evolution is not important from a scientific standpoint alone, but also from a spiritual one, as it could potentially render many religions completely obsolete. All belief systems would be thoroughly questioned, or at least revised to include the “alien angle”.

SPIRITUAL DILEMMA

The spiritual implications of the space mission are subtly reflected in the movie, through various scenes questioning the relevancy of Christianity in this alien-engineered context.

At the beginning of the trip, the Captain of the ship installs a Christmas tree. He is asked by his superior “What the hell is that?”, to which the Captain answers: “It’s Christmas!”. The fact that this history-altering space mission takes place during Christmas time (the holiday that celebrates the birth of Jesus Christ) gives it a religious meaning.

Elizabeth, the hero of the movie, proudly and prominently wears a Christian cross around her neck. This pendant becomes symbolic of the spiritual dilemma that results from the findings of the mission.

When the ship arrives at its destination, the crew discovers a deserted building built by an alien civilization containing … dead aliens. After running tests on one of the bodies, the crew realizes that aliens are indeed the originators of human life on Earth. In other words, the Ancient Astronauts theory is correct and the beings from another planet was indeed the "Engineers" of humanity. Once Elizabeth confirms this discovery to her boyfriend Charlie, he immediately questions her about the validity of her cross pendant:

> "- OK, I guess you can take your father's cross off now.
> – Why would I want to do that?
> – Because THEY made us."

Elizabeth then gives a "whoa"-worthy reply:

> "- And who made them?"

She, therefore, does not see a contradiction between believing in Christianity and in the Ancient Astronauts theory simultaneously. She still believes that God is the first creator of everything … but now she has to add aliens to the equation.

After this profound discussion, Elizabeth and Charlie get horny and have spaceship sex. What the couple doesn't know is that Charlie was injected with alien DNA by David, an android.

Before Charlie visited Elizabeth in her quarters, David, a robot with an inquisitive mind, tricks Charlie into drinking a beverage containing alien DNA, knowing that he would copulate with Elizabeth and she would, therefore, give birth to a half-alien child. Notice the Christmas tree in the background.

The couple copulates without protection and Elizabeth soon learns that she is pregnant. She immediately realizes that her pregnancy is very, very wrong, as her child is not human and very hostile. Considering the fact that the mission takes place during Christmas time, Elizabeth becomes a kind of anti-Virgin Mary. Instead of giving birth to Christ, she will give birth to a half-alien creature … not unlike the Nephilim.

Upon discovering her pregnancy, Elizabeth's cross pendant is removed and stored away, symbolically meaning that her Christian faith is not valid anymore.

Elizabeth manages to "abort" the monstrosity. Then, the mission goes terribly wrong and everyone dies except her. After almost giving up, Elizabeth apparently has an epiphany and becomes determined to discover the truth about the aliens. Apparently, they abandoned humanity a long time ago and they were even planning to destroy the earth. Something must have gone very wrong with human evolution.

At the end of the movie, she puts the cross back around her neck, signifying that she did not lose faith and that her quest for truth is now greatly spiritual. It is not about science anymore, but about the basic human need of having existential questions answered.

Elizabeth puts back her cross and is determined to find the truth about the alien Engineers.

The entire movie can be interpreted as a spiritual metaphor – a quest for enlightenment. The title of the movie itself, *Prometheus*, is greatly indicative of the underlying esoteric meaning of the movie.

PROMETHEUS AND THE QUEST FOR ENLIGHTENMENT

In Greek mythology, Prometheus is a Titan, the primeval race of deities that came before the Olympians. He stole fire from the gods in order to give it to humanity – an act that enabled progress and civilization. For accomplishing the act of bringing fire (a symbol of divine knowledge) to humanity, Prometheus became an important figure in the mythology of Mystery schools, such as Freemasonry and Rosicrucianism, which are based on the usage of occult knowledge in order to achieve godhood.

Prometheus, a favorite figure of the Illuminist elite, is prominently displayed in the Rockefeller Center.

The Judeo-Christian equivalent of Prometheus is Lucifer, a "fallen angel" of great intelligence who, once a favorite of God, then defied him and brought a new form of knowledge to mankind. The name Lucifer is Latin for "light-bringer", which is exactly what Prometheus accomplished by bringing fire to man. This "light" is said to be the occult knowledge taught in Mystery Schools, as it allows "enlightened humans" to ascend back to godhood.

The story of the Watchers and the Nephilim described above also appear to follow the same archetype as it tells the story of "sons of God" rebelling against his rule and descending to Earth, teaching humanity important knowledge. Also, like Lucifer, the Watchers are dubbed "Fallen Angels". Where therefore see that there's a lot of inter-connectivity in these mythos and in the movie's symbolism.

At the beginning of the space trip, the president of the corporation funding the mission holds a briefing and gives a speech regarding the importance of the mission:

> *"The Titan Prometheus wanted to give mankind equal footing with the gods and for that, he was cast from Olympus. Well, my friends, the time has finally come for his return".*

In the movie, Prometheus is the name of the spaceship that transports humans to their alien Engineers. It symbolically represents humans using the "fire" (knowledge) that was given to them to ascend back to godhood (their alien creators) by their own means. This metaphor of spiritual initiation is reminiscent of the many mythological stories found throughout History that hide a similar esoteric meaning.

However, Mystery Schools believe that illumination is not given to all, but only to a chosen few and this is aptly reflected in *Prometheus*. In the movie, all of the people who were on board for selfish, monetary or insincere purposes died. Only the one that was there for the truth and with a strong spiritual faith survived. This type of narrative is on-par with allegorical stories of spiritual illumination stating that only the true of heart will reach that higher state of being.

Other than Elizabeth, another non-human character survived, David the Android.

Towards the end of the movie, David gets his head cut off but, since he's a robot, he stills functions. Elizabeth takes the head and continues her journey, symbolically meaning that she needs pure intellect and technology to reach enlightenment.

David has a great intellectual capacity, making him believe that he is superior to his human colleagues. Despite this fact, he is nevertheless crucial to Elizabeth's quest – a subtle message stating that transhumanism is important in human evolution.

At the end of the movie, David does not understand why Elizabeth desires to continue her search for her creators. The difference is that she has a soul and he doesn't. It is for this reason that she put back the cross around her neck. Her quest is not simply a space mission, it is a spiritual pilgrimage to discover where she comes from.

In the final scene of the movie, Elizabeth decides to not go back to Earth (representing materiality and the lower self) and continues to search for the Engineers (representing illumination and godhood). Her quest is therefore not over … and there might be a sequel.

IN CONCLUSION

While most moviegoers probably stepped out of the *Prometheus* thinking that it was a "decent alien movie", digging a little deeper into its meaning and symbolism reveals another layer of interpretation. Drawing inspiration from the Ancient Astronauts theory, *Prometheus* proposes a radical rewrite of history and theology, one that makes humanity a product of extra-terrestrial "creator gods". The movie also intermixes this quest for scientific knowledge with spiritual and metaphysical questions, making this story not only about angry aliens but about timeless existential questions.

As the title of the movie suggests, the story of humans going into space to find their creators has an underlying esoteric meaning, as it can be interpreted as a metaphor for spiritual enlightenment. The Titan Prometheus is a central figure in occult mystery schools, an archetypal figure of a "rebel from above" that brought divine knowledge to humanity – with all the benefits and pitfalls it engenders. Occult secret societies

believe that this knowledge provides the path back to divinity. The same way the spaceship Prometheus leaves earth to find the Engineers, occult initiates look to leave the material plane to reach illumination and “be one” with the Great Architect of the Universe.

That being said, is there any truth to the many stories and mythologies referring to a divine figure coming from above to impart knowledge to humanity? Do the figures of Prometheus, Lucifer, and the Watchers of the Book of Enoch have a factual basis to them? Is there an “outside” source for humanity’s advanced and esoteric knowledge? Was there once a Nephilim-type “super-race” on Earth helping humanity develop itself, but ultimately corrupted it? Is this the “missing link” in human evolution? Is it the reason why humanity is self-destructive and somehow out-of-synch with the rest of the planet? Does this outside source come from aliens as suggested in *Prometheus* or from fallen angels and/or demons as written in ancient texts? Is this outside source behind the teachings of secret societies and behind … the Illuminati?

I agree with your face, Keanu. Whoa, indeed.

"HIDE AND SEEK": THE MOST BLATANT MOVIE ABOUT MONARCH MIND CONTROL EVER?

“Hide and Seek” is a 2005 thriller movie that did not get great reviews at the time of its release. However, chances are, most critics did understand its symbolism and its underlying theme which is all about Monarch Programming. In fact, “Hide and Seek” is probably one of the most blatant movies about Monarch Mind Control in Hollywood’s history. We’ll look at the hidden meaning of the movie.

Hide and Seek is not going down in history as Robert De Niro’s most memorable movie. It was bashed by movie critics for its derivative nature and because its ending was deemed “nonsensical”. While it is true that the plot of *Hide and Seek* has a fair share of logical fallacies, the movie simply cannot be fully understood without knowing about the key element at its core: Trauma-based Mind Control. From the first frame to the last, almost every line and every symbol found in the movie directly refers to concepts associated with mind control, specifically Monarch Programming.

In this particular brand of mind control, children are subjected to trauma so intense that it causes them to dissociate from reality. The slave’s handlers can then program into the children’s minds alter personas that can be triggered at will (for more information about Monarch Mind Control, read the article entitled Origins and Techniques of Monarch Mind Control). In a symbolic and theatrical way, *Hide and Seek* describes the horrible procedure behind Monarch Programming and hints to the more sadistic aspects

of it. The fact that Monarch butterflies appear in key parts of the movie confirms that the whole storyline is based on Monarch Mind Control.

Further, when one understands the handler/slave relationship that is happening in the movie, the "nonsensical" ending becomes a little more "sensical" as it fits precisely with the way Monarch Programming works.

Let's look at the story of *Hide and Seek* and the MK symbolism it contains.

BRIEF SUMMARY

Warning: Gigantic spoilers ahead.

After witnessing the apparent suicide of her mother, a young girl named Emily Callaway (played by Dakota Fanning) displays symptoms of severe trauma. Her father David Callaway (played by Robert De Niro) attempts to help his daughter snap out of her trauma by leaving his job as a psychologist and by moving to a small town outside of New York.

There, he realizes that his relationship with Emily is extremely difficult and that her behavior is increasingly worrisome. Emily claims to have a new friend named Charlie who is "lots of fun" and plays with her, but Emily tells her father that Charlie doesn't like him at all. David believes that Charlie is an imaginary friend Emily created to help cope with her trauma. Things, however, become unsettling when horrible things begin to occur around the house (i.e. the cat gets drowned in the bathtub) that Emily then blames on Charlie. When David discovers his potential new girlfriend has been murdered in the bathtub, he realizes that Charlie is a real person and that he's extremely dangerous. After running around the house for a few minutes, David has

a moment of clarity and realizes that HE is Charlie. Charlie is indeed David's alternate personality, one that he didn't know even existed. This alter personality has been manipulating poor traumatized Emily and has been committing horrible crimes. After this epiphany, Charlie takes control of David's body and goes on a murderous rampage. Charlie is then stopped, and shot dead, by Katherine, a psychologist who worked with David in New York and who came to see if Emily was alright. After the ordeal, Emily goes to live with Katherine and that's that.

As stated above, for most movie viewers, the internal logic of the script is somewhat unbelievable. However, once the MK symbolism of the movie is recognized, one understands that *Hide and Seek* is about a handler traumatizing and programming an MK slave. The fact that the father/handler has two personas is consistent with the fact that handlers are often dissociative slaves themselves who've been programmed to carry out someone else's dirty deeds. Let's look at the deeper symbolism of the movie.

EMILY, THE TRAUMATIZED CHILD

The movie begins with a symbolic image: Emily playing with her mother, spinning around in the bliss of childhood and innocence. Notice the doll: she holds this constantly in the first part of the movie.

Emily is a regular and playful child who appears to be very happy. In the first scene of the movie, we see her playing hide-and-seek with her mother, who then lovingly tucks her into bed.

Emily constantly holds a doll that takes on an important meaning later in the movie. The doll represents Emily's innocent, core personality: her "real" self.

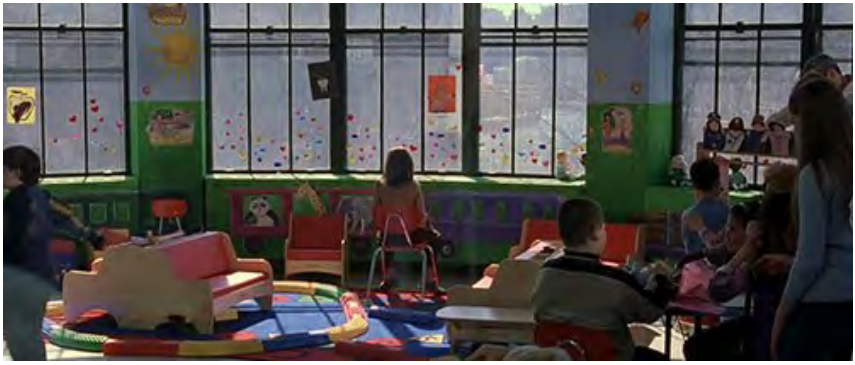
Later that night, Emily witnesses a horrifying scene: Her mother dead in a bloody bathtub.

Seeing her mother dead is Emily's first mind-altering, life changing traumatic event … but not the last.

While the death appears to be a suicide, we later learn that Charlie (the alter personality of David – Emily's father) killed the mother and placed her in the bathtub to make it look like

a suicide. Did he do this on purpose to traumatize Emily and begin her Mind Control programming?

Emily is then placed in a mental hospital for children.



Emily displays the classic signs of a traumatized person: Shock, isolation, and withdrawal.

The face of trauma.

David (or was it Charlie) decides to leave his job and moves to a small town named Woodland. He says to Katherine, another psychologist who works with him:

> "Right now I need to be doing what's right for Emily. I need to be a full time dad".

Did he mean: "I need to be a full-time handler"?

Right before leaving, Katherine gives Emily a gift.

Katherine gives Emily a music box that plays the Mockingbird song. As the movie progresses, the Mockingbird song plays whenever a traumatic event happens, which makes it a programmed trigger song. Upon giving the gift, Katherine tells Emily: "Whenever I was feeling sad, I would open the lid and all my sorrows went away" – essentially telling Emily that she should dissociate from reality whenever she hears that song to avoid trauma.

Once in their new home, Emily goes into a wooded area behind the house. There, she follows a Monarch butterfly that leads her to a cave.

This mysterious cave is, in fact, the programming site where Charlie programs and traumatizes Emily.

The fact that a Monarch butterfly leads Emily to the cave is a coded way of telling viewers "in the know" that this is all about Monarch Programming and trauma-based mind control.

When Emily discovered the cave, she does something that ends up being extremely symbolic.

Emily drops her beloved doll, signifying that she lost her core, innocent persona. Mind Control handlers seek to "lock away" this core persona to be able to program new alter personas within their psyche.

Emily, however, did not simply "drop" the doll that represents her innocence. She literally mutilates it.

David finds Emily's doll completely defaced in a garbage can. The mutilation represents how Emily's mind is being mutilated by the torture and programming happening in the cave.

As Emily "plays" with her friend Charlie (handlers manipulate their slaves to believe they are their friends), she develops a disturbing taste for the morbid. A growing likeness for the dark side of things is often seen in Monarch slaves who become disillusioned with life. Starting with innocent children, handlers seek to create an opposite "mirror image" of their slave who become dark, twisted and disturbed (for this reason, the dualistic, black and white imagery in MK symbolism is extremely important). While we don't ever see Charlie actually "programming" Emily during the movie, we clearly see the symptoms and the switch in Emily's behavior.

While fishing with her father, Emily cold-hardheartedly inserts the hook inside a live insect to use as bait. Her lack of reaction to what is usually considered to be repulsive indicates that she might have been "desensitized" to pain, suffering and the repulsive due to the torture she received while being programmed by her handler.

Emily's programmed dark side becomes more evident when she is set up to play with a "normal" girl.

David sets up a play date for his daughter with another girl from the area. Notice that the girl is holding a doll, hinting that she is "normal" as she is still in possession of her innocent, core personality.

Emily reacts rather badly to the playfulness of this girl and finds a way to show that to her.

Emily takes the girl's doll and mutilates it – hence reflecting her own distorted soul and her loss of innocence. Notice that the mouth was melted away (symbolizing the slave's inability ask for help) and has one eye (symbol of Illuminati Mind Control). She also holds her by the neck as if shocking her (shocking is a form of torture used in MK programming).

As things progress in the movie, Emily realizes that the "fun" Charlie is actually evil and sadistic. While playing hide-and-seek with Charlie, Emily gets lured into a dark and scary room in the basement of the house. Then, the lights go out and Emily screams.

David (who has switched back to his core personality) finds Emily in the basement in tears and in a state of shock. We can deduce that, while the lights were out, some kind of traumatizing event occurred in that creepy basement – probably torture or abuse.

We then see her in bed with the "face of trauma", hinting that something horribly wrong happened in that basement and that Emily's trauma-based mind control is continuing.

Towards the end of the movie, Charlie loses it, kills some people and starts running after Emily. In a classic "horror movie dumb move", Emily decides to go hide in the cave where she gets tortured. There, we see a disturbing yet symbolic display of Emily's stuff.

Inside the cave are Emily's dolls – mutilated, decapitated and dismembered – representing the powerless state of MK slaves and the abuse they are subjected to. We also see the music box that plays the Mockingbird song, the song Katherine told her to dissociate to when "she was feeling sad". In MK terms, the song was a trigger to engender dissociation.

In the movie, everything relating to childhood and innocence

is twisted, perverted and destroyed, which goes in line with how Monarch programming works on children.

In the final scene of the movie, Emily is living in Katherine's house and drawing a picture. While everything appears to be well, the last shot of the movie shows Emily's drawing. Everything is not well at all.

Emily drew two heads on herself, representing that she has an alter persona.

The final frame of the movie basically confirms that the entire programming process succeeded. Emily has an alter persona and is living with another psychiatrist who may or may not be continuing the process. Is Katherine there to help her or is there to continue her programming?

The movie's DVD features an alternate ending, where Katherine appears to be continuing Emily's programming.

In the alternate ending, Emily is locked up in a room in a psychiatric institution.

In a deleted scene featured from the DVD, we see Emily acting extra creepy around her babysitter. She is wearing a shirt with a big butterfly on it. Monarch programming.

DAVID THE FATHER / CHARLIE THE HANDLER

The big "whoa" moment of the movie is when we discover that Charlie is David's alter persona. While this plot twist was a major let down to most viewers, it falls right in line with how MK programming works. Many handlers are dissociative slaves themselves who are programmed to do someone else's dirty work. At the end of the movie, we learn that David was deeply traumatized when he caught his wife cheating on him – and that's when Charlie was born. I guess

this is a clunky way of conveying to the viewers that he is also a product of trauma-based mind control.

David is a psychologist with intricate knowledge of the effects of trauma on the human psyche. One can, therefore, say he is qualified to do some Mind Control programming.

During the first part of the movie, whenever the Charlie alter is triggered, we see David sitting in his study, wearing headphones and listening to music. This symbolizes his core/real persona being "put on hold" while Charlie is in control of his body. David is "out of service" and oblivious to what is going on – hence the headphones.

While in his study, David notices a black mark on his hand.

We then learn that Charlie, while in the cave, was holding Monarch butterflies in his hand. Get it? Monarch … in his hand …? Monarch … handler? While most viewers might perceive this scene as being very random, it is extremely clear to those who know about Monarch programming.

Therefore, we understand that David never actually sat in his study: It was a way of symbolically showing that his core persona was on hold while Charlie was triggered.

Other random scenes in the movie explain what is happening with David.

David's head is torn off family pictures, hinting that his "real" self has been taken over and removed from the family.

David's head is found in the song box, symbolizing his dissociation from reality while the Charlie alter persona is triggered.

At the end of the movie, Charlie is shot dead by Katherine, who takes custody of Emily and brings her back to New York City. Considering the Mind Control interpretation of this movie, we can ask ourselves: Was David and his programmed alter Charlie used by higher-ups to traumatize and program Emily? Was he ultimately a disposable, mind controlled pawn who needed to be eliminated? Was his death the final, major traumatic event to completely break down Emily – and to make her an orphan that is completely dependent on the state? These are all questions that arise when one understands the Mind Control symbolism in the movie.

Also, were the people in this friendly town "in on it"? Is Woodland a kind of government-owned remote location used for MK programming?

Most people in Woodland are extremely creepy and strange. Every man made it a point of saying that Emily was "very beautiful" – with an unsettling, perverted look on their face. These scenes might refer to a child abuse ring going on in the town. Or maybe it was an odd way to add some suspense to the movie.

IN CONCLUSION

Hide and Seek is a deeply symbolic movie that depicts, in careful detail, the process behind Trauma-based Mind Control. While the meaning of the MK symbolism of the movie probably flew about a mile above most viewer's heads, only a little knowledge of the subject is required to make the entire thing extremely overt and blatant. This story of a traumatized child who followed a Monarch butterfly into a dark cave full of pain and horror sums up the entire plight of Monarch slaves. But it played out before the eyes of most viewers without them even realizing it.

The same way Charlie stood in the dark in his deadly game of hide-and-seek with Emily, the truth about the movie is hidden in the darkness of people's ignorance. However, simply flicking on the light of knowledge reveals the movie's true meaning: A description of the ugly, disgusting world of Monarch Programming.

THE HIDDEN MESSAGES IN "EYES WIDE SHUT"

“Eyes Wide Shut” was promoted as a steamy, suspenseful movie starring the “It” couple of the day: Tom Cruise and Nicole Kidman. While the actors were prominently featured in the movie, it is everything around them that told the true story of “Eyes Wide Shut”. Stanley Kubrick’s attention to detail and symbolism gave the movie another dimension – one that cannot be seen by those who have their eyes wide shut. This multiple-part series will look at the hidden symbolism of Kubrick’s final film.

I remember when I first watched *Eyes Wide Shut*, back in 1999. Boy, did I hate it. I hated how slow everything was, I hated how Nicole Kidman tried to sound drunk or high and I hated seeing Tom Cruise walking around New York looking concerned. I guess I reacted the same way critics did at the time the movie came out and thought: “This movie is boring and there is nothing hot about it.” More than a decade later, equipped with a little more knowledge and patience, I re-watched the movie … and it blew my mind. In fact, like most Stanley Kubrick films, an entire book could be written about the movie and the concepts it addresses.

Eyes Wide Shut is not simply about a relationship, it is about all of the outside forces and influences that define that relationship. It is about the eternal back-and-forth between the male and female principles in a confused and decadent modern world. Also, more importantly, it is about the group that rules this modern world – a secret elite that channels this struggle between the male and female principles in a specific and esoteric matter. The movie, however, does not spell out

anything. Like all great art, messages are communicated through subtle symbols and mysterious riddles.

Stanley Kubrick unexpectedly died only five days after submitting the final cut of the movie to Warner Bros, making *Eyes Wide Shu*t his swan song. Considering the fact that *Eyes Wide Shut* is about an occult secret society that eliminates those who cross its path, some theories arose about Kubrick's death and its suspicious nature. Did he reveal to the public too much, too soon? Maybe.

Let's look at the main themes of Kubrick's last creation.

THE MODERN COUPLE

The stars of *Eyes Wide Shut* were the "It" couple of 1999: Tom Cruise and Nicole Kidman. Those who were expecting the movie to be a sort of voyeuristic experience showing hot scenes of the couple were probably very disappointed. The audience rather got a cold, egoistic and profoundly unsatisfied couple, one that seems to be tied together not by pure love, but by other factors, like convenience and appearances. While the couple is very "modern" and "upper-class", the forces that keep it together are the result of basic, primal and almost animalistic behavior. If we look at the instinctive behavior of humans and animals, males primarily look for females that have good child-bearing qualities while females look for a strong provider. Remnants of this behavior still exist today as males tend to display wealth and power to attract females while females showcase their beauty to attract males. In *Eyes Wide Shut*, the couple perfectly follows that instinctive script.

Tom Cruise's character is called Dr. Bill … as in dollar bill. Several times during the movie, Dr. Bill either waves his money or his "doctor badge" at people to get them to do what

he wants. Bill is part of the upper class and his dealings with people of the lower class are often resolved with money.

In order to get this taxi driver to wait for him in front of the elite mansion, Dr. Bill tears up a hundred dollar bill and promises him to give him the other half when he comes back. Dr. Bill's motto is probably "Everybody has a price". Does his own wife have a price?

Played by Nicole Kidman, Alice lost her job in the art world and is now fully supported by her husband's salary. While she lives very comfortably, Alice appears to be extremely bored with her life as a stay at home mother. The name Alice is most likely a reference to the main character of *Alice in Wonderland* – a fairy tale about a privileged girl who is bored with her life and who goes "through the looking glass" to end up in Wonderland. In *Eyes Wide Shut*, Alice is often shown staring at the looking glass – grooming herself or … maybe looking for something more to life.

Alice is often shown in front of the mirror and making herself pretty. At the beginning of the movie, almost everyone who talks to her mention her appearance. Her daughter Helena (maybe named after Helena of Troy, the most beautiful woman in the world) follows in her footsteps.

Promotional images for the movie feature Alice kissing Bill but looking at herself in the mirror, almost as if she was seeing an alternate reality.

While the couple shows signs of fatigue, Bill and Alice put on their “happy masks” when it is time to attend social events. Like the elite people they socialize with, there is a big difference between the facade they put on and reality.

BRUSHING WITH THE ELITE

Bill and Alice go to a classy party given by Victor Ziegler, one of Bill’s wealthy patients. Judging from Victor’s house, he is not simply rich, he is part of the ultra-elite. While his party is very elegant and is attended by highly cultured people, it doesn’t take long for the viewers to realize that this facade hides a disgusting dark side. Also, small details inserted by Kubrick hint to a link between the party and the occult ritual that occurs later in the movie.

When entering the party, the first thing we see is this peculiar Christmas decoration. This eight-pointed star is found throughout the house.

The star at Zeigler's house is nearly identical to the ancient symbol of the star of Ishtar.

Knowing Kubrick's attention to detail, the inclusion of the star of Ishtar at this party is not an accident. Ishtar is the Babylonian goddess of fertility, love, war and, mostly, sexuality. Her cult involved sacred prostitution and ritual acts – two elements we clearly see later in the movie.

> "Babylonians gave Ishtar offerings of food and drink on Saturday. They then joined in ritual acts of lovemaking, which in turn invoked Ishtar's favor on the region and its people to promote continued health and fruitfulness."
> – Goddess Ishtar, Anita Revel

Ishtar herself was considered to be the "courtesan of the gods" and had many lovers. While inspired in bed, she was also cruel to the men that got attached to her. These concepts will constantly reappear in the movie, especially with Alice.

During the party, Bill and Alice go their separate ways and are both faced with temptation. Alice meets a man named

Sandor Szavost who asks her about Ovid's *Art of Love*. This series of books, written during the times of Ancient Rome, was essentially a "How to Cheat on Your Partner" guide, and was popular with the elite of the time. The first book opens with an invocation to Venus – the planet esoterically associated with lust. Interestingly enough, Ishtar (and her equivalents in other Semitic cultures) was considered to be the personification of Venus.

Sandor drinks from Alice's glass. This trick is taken right out of Ovid's *The Art of Love*. It sends Alice a message that is not very subliminal: "I want to exchange fluids with you".

Sandor's name might be a reference to the founder of the Church of Satan: Anton Szandor Lavey. Is this Kubrick's way of saying that this man, who urges Alice to cheat on her husband, is a part of the occult elite and its decadent ways? The Hungarian man is apparently skilled in neuro-linguistic programming (NLP) as he nearly hypnotizes Alice with well-calculated phrases about the futility of married life and the necessity of pursuing pleasure.

Meanwhile, Bill is discussing with two flirtatious models who tell him that they want to take him to "where the rainbow ends". While the meaning of this enigmatic phrase is never

explicitly explained in the movie, symbols talk for themselves.

RAINBOWS EVERYWHERE

Rainbows and multicolored lights appear throughout the movie, from the beginning to the end.

The name of the store where Bill rents his costume is called "Rainbow". The name of the store under it: "Under the Rainbow". Kubrick is trying to tell us something…Something involving rainbows.

As if to emphasize the theme of multicolored rainbows, almost every scene in the movie contains multicolored Christmas lights, giving most sets a hazy, dreamy glow.

Almost every time Bill enters a room, the first things we see are multicolored Christmas lights.

Sometimes Christmas lights are the focal point of attention.

These lights tie together most scenes of the movie, making them part of the same reality. There are however a few select scenes where there are absolutely no Christmas lights. The

main one is Somerton palace – the place where the secret society ritual takes place.

Sharply contrasting with the rest of the movie, Sommerton is completely devoid of multicolored lights. Everything about this place is in sharp opposition to the "outside world".

In *Eyes Wide Shut*, there are therefore two worlds: The Christmas lights-filled "rainbow world", where the masses wander around, trying to make ends meet and the other world… "where the rainbow ends"- where the elite gathers and performs its rituals. The contrast between the two worlds gives a sense of an almost insurmountable divide between them. Later, the movie will clearly show us how those from the "rainbow world" cannot enter the other world.

So, when the models ask Bill the go "where the rainbow ends", they probably refer to going "where the elite gathers and performs rituals". It might also be about them being dissociated Beta Programming slaves. There are several references to Monarch mind control (read this article for more information) in the movie. Women who take part in elite rituals are often products of Illuminati mind control. In MK ULTRA vocabulary, "going over the rainbow" means

dissociating from reality and entering another persona (more on this in the next article).

The models ask Bill to leave the "rainbow world" (there's a Christmas tree right behind them) to indulge in the debaucherous rituals of the occult elite.

BEHIND THE CURTAIN

Bill's flirting with the models is interrupted when Ziegler calls him to his bathroom. There, we get a first glance of "where the rainbow ends" – the dark truth about the elite.

Bill meets Ziegler in his gigantic bathroom. The man is dressing up and is with a naked unconscious woman…who is not his wife.

If we rewind a little, when Bill and Alice first entered the party, they were welcomed by Ziegler and his wife in a room filled with Christmas lights. We saw two respectable couples talking about respectable things in a room full of enchanting lights. But when Bill goes "where the rainbow ends" (notice there are no Christmas lights in the bathroom) we see reality: Ziegler with a Beta programming slave who overdosed on goofballs. When the woman gains consciousness, Ziegler talks to her in an odd, paternal matter, highlighting the fact that he's the master and she's the slave. The luxurious setting of this scene is Kubrick's way of saying that extreme wealth does not necessarily equal high morals.

Ziegler then urges Bill to keep everything he just saw a secret. The world "where the rainbow ends" must never be revealed to the outside world. It operates in its own space, has its own rules and depends on the masses' ignorance.

QUESTIONING MARRIAGE

While Alice ultimately rejected Sandor's advances, she was nevertheless enticed by them. The next day, Alice tells Bill

that she could have cheated on him at the party. When Bill tells his wife that he loves and trusts her, she completely loses it. She then proceeds to tell him a story about how she was once ready to cheat on him with a naval officer she met in a hotel. This cruel story highlights the "Ishtar" side of Alice as she brings up in her husband feelings of jealousy, insecurity, betrayal, and even humiliation. In short, Alice purposely summoned everything that is negative in relationships to pop Bill's "love bubble". This wake-up call prompts Bill to embark on a strange journey around New-York city, one that has multiple levels of meanings. That strange night will ultimately lead him to the exact opposite of a monogamous relationship: Anonymous, masked copulation with strangers in a ritual setting. Bill's journey will be further analyzed in the second part of this series of articles.

CONCLUSION OF PART ONE

The first part of this series about *Eyes Wide Shut* took a broad look at Bill and Alice, a modern couple that has the "privilege" of brushing with the upper-echelon of New York. While everything appears great on the surface, Kubrick quickly tells the viewers to not be deceived by appearances and to not be impressed by exhibitions of wealth. Because, behind the "rainbow world", exists a dark and disturbing reality, one that Kubrick exposes in many subtle ways throughout the movie.

While Bill and Alice are simply "guests" in the elite circle, they are nevertheless fascinated and attracted by it. They see in this lifestyle a way of fulfilling their dark and secret needs. In the next part of this series, we'll look at the occult meaning of Bill's journey – a story told by subtle symbols peppered throughout the movie.

Read part II of the series —>

THE HIDDEN MESSAGES IN "EYES WIDE SHUT" (PT. II)

The second part of this series of articles on Eyes Wide Shut takes a closer look at the elite secret society discovered by the film's main character, Bill Harford, and how it resembles real life organizations. Was Stanley Kubrick trying to warn the world about the occult elite and its depraved ways?

Note: It is recommended that you read the first part of this series first. Also, gigantic spoilers.

In the first part of this series on *Eyes Wide Shut*, we looked at main characters of the film and the symbolic world Kubrick created around them. We saw that Bill and Alice Harford are a married upper-class couple that was not immune to the temptations of adultery. We also saw that the couple was in contact with the upper-echelon of New-York and its decadent ways – a world that fascinates Bill, but that has a dark side, one that is kept from the public. In this article, I will jump straight to the most unsettling part of the movie: The secret society ritual.

When Bill learns that his wife has considered cheating on him, he embarks on a strange series of encounters (which I will analyze in the third and final part of this series), eventually ending up in a luxurious house in Long Island where he encounters a large gathering of masked individuals partaking in an occult ritual. Since he was never initiated into that secret society, Bill was not even supposed to know that it existed, let alone bear witness to one of its "meetings".

So how did he find out about this thing? Well, a little birdie told him.

NICK NIGHTINGALE

At one point during his strange night out, Bill meets his old friend Nick Nightingale at a jazz cafe. The professional piano player reveals to Bill that he is sometimes hired by mysterious people to play, blindfolded, during mysterious parties that are full of beautiful women. This juicy piece of information intrigues Bill to the highest degree because. Since his talk with his wife, he appears to be looking for some kind of … experience. Nick ultimately makes a big mistake and agrees to provide Bill with all of the information needed to access the venue.

A nightingale is the type of bird that is known for singing at night, just like Nick Nightingale "sings" secret information at the start of Bill's fateful night.

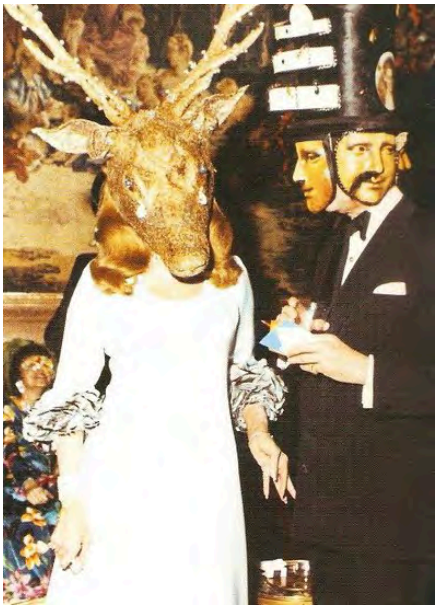
The password to enter the ritual is "Fidelio", which means "faithfulness", a main theme of the movie. More importantly, as Nightingale points out, "Fidelio" is the name of an opera written by Beethoven about a wife who sacrifices herself to free her husband from death as a political prisoner. This password actually foreshadows what will happen during that ritual.

After getting the details from Nightingale, Bill rents a costume at a store named "Rainbow" (more about the store in the next article) … and then proceeds to go to Somerton, the estate where the party is being held.

The occult ritual takes place at Somerton, in Long Island. The building used to film the outside scene is Mentmore Towers in the UK.

The location selected to film the elite scenes is quite interesting. Mentmore Towers was built in the 19th century as a country house for a member of the most prominent and powerful elite family in the world: The Rothschilds. By selecting this location, was Kubrick trying to show his audience the "real world" equivalents to the ultra-elite shown in the movie? Incidentally, the name of Bill's connection to the elite, Victor Ziegler, is of German-Jewish origins, like Rothschild.

It has been documented that the Rothschilds do actually partake in masked events very similar to those shown in *Eyes Wide Shut*. Here are rare pictures from a 1972 party given by Marie-Hélène de Rothschild.



Baroness Marie-Hélène de Rothschild and Baron Alexis de Redé at a 1972 party. Invitations were printed in reversed writing. One wonders if this party "degenerated" into something resembling what is shown in *Eyes Wide Shut*.

In the movie, when Bill enters the mansion, he mixes with a crowd of masked people silently watching the ritual. One of these people appears to instantly recognize Bill (or the fact that he doesn't belong here).

A couple wearing Venetian masks (more specifically "female jester" and "bauta" masks) slowly turn towards Bill and nod in a very creepy matter. Ziegler and his wife? Perhaps. Kubrick likes to keep things mysterious.

Venetian masks were originally worn during the Italian Renaissance in Venice and were a way for the powerful elite of the time to indulge in debauchery without reprisal.

> "Though the precise origin of the mask-wearing tradition can't be known for certain, the prevailing theory goes something like this: beginning in the Italian Renaissance, Venice was an extremely wealthy and powerful merchant empire. Its position on the Mediterranean sea opened it up to a myriad of trading opportunities across Europe, North Africa and Asia Minor, and its powerful navy allowed it to exert the military force necessary to defend its vast wealth. In a city-state so prosperous, it's a small wonder that Venetian society was class-obsessed and rigidly stratified. One's individual standing was immensely important for the perception of his or her entire family, and so naturally the pressure to act in accordance with the social morays governing one's social standing was immense and stifling. The Venetians, the theory goes, adopted the practice of wearing masks and other disguises during the Carnival season as a way of suspending the rigid social order. Under the cloak of anonymity, the citizens of Venice could loosen their inhibitions without fear of reprisal. Masks gained so much popularity that the *mascherari* (mask makers) became

> a venerated guild in Venetian society. However, as word of the famed Venetian Carnival spread, more and more outsiders flocked to the city every year to take part in the festivities. The Carnival celebrations became increasingly chaotic and debaucherous as the years progressed until their decline in the 18th Century."
> – Geoffrey Stanton, Guide to Venetian Carnival Masks

Since then, Venetian masks have been used in elite circles and have somewhat become a symbol of its dark occult philosophy. Even The British Royal Family appears to enjoy the same type of masks and events.

Prince Charles and Duchess Camilla at Clarence House with bauta masks.

That particular Royal event featured masked women who were as NOT dressed as those in the *Eyes Wide Shut* ritual.

Models at the party attended by the Royal Family.

It seems evident that Kubrick carefully selected the Rothschild-owned location and hand-picked the masks worn by participants of the ritual, echoing real-life families and events.

SETTING OF THE RITUAL

When Bill enters Somerton, everything about the movie changes. There are no more colorful Christmas lights and no tacky decorations. Instead of incessant chatter between needy people, it is all about stillness and silence.

Staring right at the camera (and at the movie viewers), the creepy masks are silent yet disturbing reminders showing the "true faces" of the elite. Note that the multi-faced mask on the left which is similar to the one worn at the Royal party above.

The music in the movie also changes drastically. The song heard in the background is called "Backwards Priests" and features a Romanian Orthodox Divine Liturgy played backward. The reversal or inversion of sacred objects is typical of black magic and satanic rituals. By having this Christian liturgy played backward right before widespread fornication is Kubrick's way of stating that the elite is nothing less than satanic.

Here we see Nick Nightingale playing the song "Backwards Priest", meaning that people in the ritual actually hear that music and that the whole thing is choreographed to it. Nightingale is blindfolded because the "profane" cannot witness the occult rituals of the elite.

The interior scenes of the party were shot at Elveden Hall, a private house in the UK designed to look like an Indian palace. When the "festivities" begin, a Tamil song called "Migration" plays in the background, adding to the South-Asian atmosphere (the original version of the song contained an actual scriptural recitation of the Bhagavad Gita, but the chant was removed in the final version of the movie). This peculiar Indian atmosphere, combined with the lascivious scenes witnessed by Bill as he walks around the house, ultimately points towards the most important, yet most hidden part of the movie: Tantric Yoga and its Western occultism derivative, Sex Magick. This last concept was "imported" by British occultist Aleister Crowley and is now at the center of the teachings of various secret societies:

> "Aleister Crowley's connections with Indian Yoga and Tantra were both considerable and complex. Crowley had direct exposure to some forms of these practices and was familiar with the contemporary literature of the subjects, wrote

> extensively about them, and – what is perhaps the most important – he practiced them. In his assessment of the value of Tantra, he was ahead of his time, which habitually considered Tantra a degenerate form of Hinduism. Instead, he claimed that, "paradoxical as it may sound the Tantrics are in reality the most advanced of the Hindus". Crowley's influence in bringing Eastern, primarily Indian, esoteric traditions to the West extends also to his incorporation of the elements of Yoga and Tantra into the structure and program of two influential magical orders, the A.:A.: and the OTO."
> – Martin P. Starr, Aleister Crowley and Western Esotericism

The above quote stipulates that Tantric concepts were incorporated in two important secret societies: the A.:A.: and the OTO (Ordo Templi Orientis). The OTO is still extremely influential in elite circles and reaches the highest levels of politics, business, and even the entertainment industry. At the core of these orders is the Thelema, a philosophy created by Aleister Crowley that he summed up with the saying "Do What Thou Wilt". This saying is actually a translation of "Fais ce que tu voudras" the motto of an 18th-century secret society, the infamous Hellfire Club.

Hellfire Clubs were said to be "meeting places of 'persons of quality' who wished to take part in immoral acts, and the members were often very involved in politics". According to a number of sources, their activities included mock religious ceremonies, devil worship, and occult rituals. Although details are vague regarding that elite club, they were known for performing elementary Satanic rites as a prelude to their nights of fornication. These acts were however not just "for fun" or to "shock people" as some sources might claim, the members were initiates of occult mysteries and their rituals were based in ancient rites involving invocations and other forms of black magick.

In short, although Kubrick never actually names the secret society infiltrated by Bill, there are enough clues to

understand what kind of club he is referring to. Most importantly, he is telling his viewers: These societies still exist … and they are more powerful than ever.

THE RITUAL AND ITS PARTICIPANTS

The ritual begins with the High Priest, dressed in red, performing a ceremonial routine. He is at the center of a "magic circle" formed by young women who are very likely to be Beta Kitten slaves. Later, when Bill is unmasked, another magic circle is formed.

Magic circles is a concept used in ritual magic during invocations. The placement of the people in this scene recalls magic circles. Right: A magic circle as pictured in an ancient grimoire.

The last scene of the movie takes place at a toy store – a place full of highly symbolic items (more on it in the next article). Here, Helena Harford walks by a toy called Magic Circle – showing that the occult elite's ways seep through popular culture, but are not noticed by those who have their eyes wide shut.

Amanda

At the beginning of the ritual, one of the Beta slaves goes to Bill and urges him to leave the house before he got caught. We ultimately learn that it was Amanda, the girl that was passed out in Ziegler's bathroom. When Bill gets caught and gets (literally) unmasked by the High Priest, Amanda appears at the balcony in a very dramatic fashion and tells the High Priest she wants to "redeem" him, in a tone that approaches ritual drama. The Priest then replies "Are you sure you understand what you're taking upon yourself in doing this?" This implies that she will be repeatedly abused and then sacrificed.

The next day, Bill discovers the true power of that secret society.

DERAILED: Cops take accused bank robber Anthony Norman in
render at the Wyandanch station ended yesterday's LIRR hostage drama.

Ex-beauty queen in hotel drugs overdose

By LARRY CELONA

A former Miss New York was rushed to New York Hospital this morning in critical condition after a drug overdose, police sources said.

Lisanda Curran, 30, was found unconscious in her room at the Florence Hotel by security personnel after her agent asked them to check on her. Hotel by security personnel after her agent asked them to check on her be-cause he'd been unable to reach her by phone.

Workers at the Florence told police she had not been seen since 4 a.m., when she returned to the hotel accompanied by two men. The staff said the two men, who were building a giggling [illegible] brought her

any crime against Miss Curran, but we would like to talk to these two men to see what they can tell us about her final hours" before the was discovered, the spokesman said.

Officials declined to say what drug or drugs Curran OD'd on. It was unclear if there was anyone in the room with her at the time she ingested the drugs.

Her sister, Jane Curran, told The Post, "the overdose must have been an accident. Mandy and I were as close as sisters can get. We didn't have any secrets. If there had been anything wrong, she would have told me."

Jane, a 26-year-old perfume consultant, said that her sister was emotionally troubled as a teenager, but managed to put it behind her.

[illegible] treatment for de-[illegible] teens, but that was a

She said that her sister was not totally satisfied with her career, but was still hoping to turn her beauty pageant success into an acting gig.

"Things hadn't gone as well as she'd expected after winning the Miss New York title, but she was considering several television offers.

"She has many important friends in the fashion and entertainment worlds.

"She has many important friends in the fashion and entertainment worlds and she believed she'd break through in the end. It was just a matter of time."

After being hired for a series of magazine ads for London fashion designer Leon Vitali, rumors began circulating of an affair between the two.

Soon after her hiring, Vitali empire insiders were reporting out for how how adored Curran — [illegible] she wore his stunning clothes in public, but for how she wowed him by taking them off in private, seductive solo performances.

Bill discovers in the newspaper that Amanda was found dead in a hotel room due to an overdose. The way in which this ritualistic murder is disguised as an overdose is highly similar to the many celebrity ritual deaths disguised as overdoses that occur in real life.

By freeze-framing and actually reading the above news article about Amanda, we learn important details about Amanda's background (classic hidden sub-plot integration by Kubrick). To those "in the know", the article perfectly describes the life of an entertainment industry Beta Programming slave (i.e. Marilyn Monroe). We indeed learn that Amanda was "emotionally troubled" as a teen and underwent "treatments" (a code word for MK Programming perhaps?), she had "important friends in the fashion and entertainment worlds", and she had an "affair" with a powerful fashion designer who got "wowed by her private, seductive solo performances" (typical behavior of a Beta Kitten). What the article however conveniently doesn't mention is that she was selling her body to elite people and being used in their occult rituals.

As it is the case for Beta Kittens who've gone "rogue", she

was eliminated by the people who controlled her life. The article states that she was last seen being escorted to her hotel room by two men and that she was “giggling” (drugged and dissociated?). Like “real life” elite sacrifices, “overdose” is cited as the cause of her death.

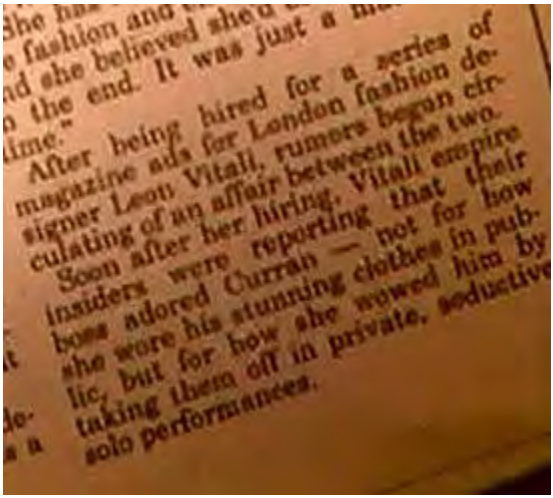
The High Priest

Cloaked in red, the High Priest sits on a throne which features a very important symbol: A double-headed eagle topped by a crown.

The double-headed eagle is one of the most ancient and prominent symbols of Freemasonry. A crowned double-headed eagle is representative of the 33rd degree of Freemasonry, the highest degree attainable. Is Kubrick implying that the High Priest is a 33rd Degree Freemason?

Like other participants of the ritual, the true identity of the High Priest is never revealed. However, Kubrick left a few clues hinting at his identity and his relationship with Amanda.

In the movie's end credits (and sources such as IMDB), it is listed that the role of the High Priest was played by "assistant director" of the movie, Leon Vitali. If one carefully reads the news article mentioned above, Leon Vitali is the name of the London fashion designer Amanda had an "affair" with. Furthermore, the High Priest has an unmistakable English accent. We can, therefore, deduce that the High Priest is the fashion designer.



After being hired for a series of
magazine ads for London fashion de-
signer Leon Vitali, rumors began cir-
culating of an affair between the two.
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boss adored Curran — not for how
she wore his stunning clothes in pub-
lic, but for how she wowed him by
taking them off in private, seductive
solo performances.

A snippet of the article mentioning Leon Vitali.

This hidden subplot is interesting as it reveals the true nature of the fashion and entertainment industry. High-ranking individuals in these fields are initiated in occult secret societies and deal with MK slaves.

THE POWER OF THE SECRET SOCIETY

When Bill is uncovered by the High Priest, he gets told that he and his family would pay for any transgression. The next day, he realizes that he is being followed by strange people and becomes paranoid.

The headline of this newspaper is "Lucky to be alive". This applies to Bill.

Right after Bill leaves the morgue to confirm that Amanda died, Ziegler calls him and invites him over.

Taking place in Ziegler's pool room, the back and forth between the two men is more intense than any game of pool.

Although Bill is a rich doctor, he is not part of the elite. Ziegler's attitude towards Bill makes it very clear. While Ziegler appears to want to be honest and straight with Bill, we realize that he is simply trying to cover the ugly truth. After all, Bill is an "outsider". He tells Bill:

> "I don't think you realize what kind of trouble you were in last night. Who do you think those people were? Those were not just ordinary people there. If I told you their names – I'm not gonna tell you their names – but if I did, I don't think you'd sleep so well."

Ziegler, therefore, admits that people attending the ritual were high-level, well-known and powerful people. Kubrick is making clear that the richest, most powerful deciders of the "real world" meet in these types of rituals … and that these rituals are off-limits to the profane.

When Bill mentions Amanda, Ziegler gets more defensive and replies: "She was a hooker" – meaning that she was a Beta slave that could be easily disposed of. Then Ziegler tells Bill that everything that happened at the ritual was a charade to scare him, Bill answers:

> "You called it a fake, a charade. Do you mind telling me what kind of f—cking charade ends with someone turning up dead?"

This highlights the fundamental difference between the public's perception of occult rituals and what actually happens. Regular people are lead to believe that these elite rituals are nothing more than goofy meetings of people with too much time on their hands. In reality, these elaborate rituals often incorporate real attempts at Black Magick and include real blood sacrifices and other terrible acts.

Then Ziegler proceeds to tell Bill the same stuff media tells the masses when someone has been sacrificed by the elite:

She OD'ed, she was a junkie, it was only a matter of time, and the police did not see any foul play.

CONCLUSION OF PART II

The second part of this analysis focused exclusively on the unnamed secret society Bill stumbles upon and its ritual. Although nothing is explicitly spelled out to the viewers, the symbolism, the visual clues and even the music of *Eyes Wide Shut* tell reveals a side of the occult elite that is rarely shown to the masses. Not only does the movie depict the world's richest and most powerful people partaking in occult rituals, it also shows how this circle has also the power to exploit slaves, to stalk people, and even to get away with sacrificial murders. Even worse, mass media participates in covering their crimes.

The secret society in the movie closely resembles the infamous Hellfire Club, where prominent political figures met up to partake in elaborate Satanic parties. Today, the O.T.O. and similar secret societies still partake in rituals involving physical energy as it is perceived to be a way to attain a state of enlightenment. This concept, taken from Tantric yoga, is at the core of modern and powerful secret societies. Although none of this is actually mentioned in *Eyes Wide Shut*, the entire movie can be interpreted as one big "magickal" journey, characterized by a back-and-forth between opposing forces: life and death, lust and pain, male and female, light and darkness, and so forth … ending in one big orgasmic moment of enlightenment. This aspect of the movie, along with other hidden details, will be analyzed in the third and final part of this series of articles on *Eyes Wide Shut*.

Click here for Part III —>

THE HIDDEN MESSAGES IN "EYES WIDE SHUT" (PT. III)

In the third and final part of this series on Eyes Wide Shut, we'll look at Bill's journey as a whole and at its underlying esoteric meaning. We'll see how symbolism placed by Kubrick connects all of the women in the movie, making Bill's encounters a multi-faceted exploration of the feminine principle.

Note: It is recommended that you read the first and second part of this series first. Also, again, gigantic spoilers.

The previous parts of this series of articles on *Eyes Wide Shut* were solely dedicated to the secret society discovered by Bill. This elite club, attended by the world's most powerful people, deals with Satanism, black magick, and even ritual sacrifices. Aided by his friend Nightingale, Bill infiltrates one of the secret society's occult rituals and witnesses a ceremony presided over by a high priest. Then an orgy ensued.

In the second article, I explained how real life secret societies, such as the Hellfire club and the O.T.O., actually practice these kinds of rituals. The occult principles behind them derive from Tantric yoga, where the energy generated by physical arousal is used to reach a "higher state". This concept was reused (and maybe corrupted) by Aleister Crowley who called it "Sex Magick". According to him and his peers, knowledge of this type of magick was the biggest secret of past secret societies and was only disclosed to the highest initiates.

There is, however, no (direct) mention of any of this in *Eyes Wide Shut*. In fact, the ceremony witnessed by Bill, with its elaborate choreography and its creepy music, appears to be one big, empty, phony piece of dramatic theater that simply exists to give the rich people some kind of mystical reason to engage in gratuitous debauchery. While Kubrick stripped the occult ritual of all of its esoteric, "magickal" meaning, he did infuse the entire movie with it. If one looks at the pace of the movie, at Bill's journey and the people he encounters, it becomes somewhat apparent that the "magick" does not occur during the ritual itself but during the movie as a whole. Was Kubrick somehow initiated into occult secrets? Was he trying to communicate them through his movie? Let's look at the concepts behind the ritual.

KUNDALINI RISING

The concept of magick through reproductive forces is said to originate from ancient ritual practices, as traces of it can be found in Hinduism, Taoism and in Medieval secret societies, such as the Knight Templars. In today's Western world, the O.T.O is said to be the heir of this path as it claimed by Aleister Crowley and his acolyte, Theodor Reuss.

> "Theodor Reuss was quite categoric: the OTO was a body of initiates in whose hands was concentrated the secret knowledge of all oriental orders and of all existing Masonic degrees.(...) The order had "rediscovered" the great secret of the Knights Templar, the magic of sex, not only the key to ancient Egyptian and hermetic tradition, but to all the secrets of nature, all the symbolism of Freemasonry, and all systems of religion."
> – Peter Tomkins, The Magic of Obelisks

The basic principle behind this "great secret" is the raising of the Kundalini or "life force", an energy that can be used for magickal purposes.

> "In all Tantric magic, the essential requirement – whether in the

> ecstasy of couples or the solo ritual of a priestess – involved the raising of the energy known as the serpent of fire, or kundalini. This mysterious energy described as lying dormant in the lowest of the seven chakras, can be aroused by two distinct methods, called, traditionally, the right- and the left-hand path. The right hand allots supremacy to the male principle, the left to the feminine. As the serpent power is aroused, according to clairvoyants, it climbs up the backbone of the adept, energizing each chakra, till it emerges from the skull – symbolically as the snake's head like those so clearly depicted in Egyptian statuary.
>
> (…)
>
> As adepts describe the rising of the serpent, it unites with the "many-petaled louts of the cerebral region" to bring about illumination – or the highest form of initiation -as the current "climbs from the duality to unity by reversing the path it originally took the chakras to procreate humanity."
>
> Details of the OTO's initiation into Hindu and Tibetan Tantra, including ceremonies involving the use of "exudation" from specifically trained priestess were brought to a wider public by Crowley's follower Kenneth Grant. Sacred courtesans, experts in ritual eroticism, known in India as nautch girls (…) were exceptionally honored."
> – Ibid.

While sacred courtesans were "exceptionally honored" in Eastern esotericism, today's twisted black magic orders use Beta Programming slaves and dispose of them when they are through with them. In short, the exact opposite of being "exceptionally honored".

Kundalini rising, the concept behind Tantric magic is wholly represented in a single image, Eliphas Levi's depiction of Baphomet.

This famous depiction of Baphomet includes all of the symbols of Sex Magick – the rising of the kundalini (represented by the phallic pole wrapped by two serpents) through the union of opposite forces. The torch above the goat head represents illumination.

So what does all of this have to do with *Eyes Wide Shut*? At first glance, nothing much. While we see a ritual involving "sacred courtesans" in the movie, there is absolutely no mention of "kundalini rising" during the whole thing. However, if we take a closer look at Bill's journey as a whole, from the beginning of the movie to the end, we realize that the real ritual does not occur at the elite mansion but within Bill's head. As he encounters new women and is exposed to new opportunities, his kundalini rises – and Kubrick added clues to denote this fact.

THE MOVIE AS A RITUAL

While *Eyes Wide Shut* appears to be all about sexuality,

nobody in the movie ever reaches climax. While Bill has many chances of satisfying his urges with attractive women, it never actually happens. However, as the movie progresses, there's a definite increase in desire and lust, but Bill manages to keep it under control. Managing this "life force" is at the core of Tantric magic. Viewers are constantly reminded of this process several times during the movie when Bill imagines his wife with a naval officer. Each flash is increasingly intense – going from kissing to all-out copulating.

As the movie progress, Bill's flashes of Alice cheating on him become more intense. Towards the end of the movie, she's about to reach climax. These scenes reflect Bill's kundalini rising. Having these flashes would be hurtful and painful and they remind the viewers that Bill's journey started out of pain and humiliation.

Towards the end of the movie, Bill is so horny that he gets flirty and grabby with a complete stranger, minutes after he met her. While that scene was rather odd and surreal, it reflects his "progress" in the ritual.

The very last lines of the movie conclude and define Bill's journey. After running around New York and getting aroused by all kinds of stuff, Bill stands face-to-face with his wife and talks about how "awake" he is now. With his "life force" fully charged, Alice ends the movie with a phrase completing the ritual:

> "- I do love you. And you know, there is something very important that we need to do a soon as possible.
> – What's that?
> – F*ck."

Ending the movie on that particular note suggests that the entire journey was one of increasing intensity, one that ultimately leads to a "magickally charged " climax, the goal of Crowleyan-magick.

Bill's journey was not all fun and games, however. As the movie progresses, there is a constant back-and-forth between pleasure and pain, attraction and repulsion, life and death,

and so forth. The path is all about duality and, just like the floors of Masonic lodges are checkered in black and white, Bill's journey consists on his alternatively stepping on black and white tiles – seeing the dualistic nature of all things.

EROS AND THANATOS

Bill's night out in New York City is characterized by numerous encounters with the female gender – each one of them offering a "cure" to a broken heart. However, each encounter also bears a potentially destructive aspect to it, one that counterbalances its appeal and attraction. While Bill is looking to procreate, he sees that his urges engender pain and even death. Bill's journey is, therefore, a back-and-forth between man's two basic impulses as defined by Freud: Eros and Thanatos.

Freud saw in Eros the instinct for life, love and sexuality in its broadest sense, and in Thanatos, the instinct of death, aggression. Eros is the drive toward attraction and reproduction; Thanatos toward repulsion and death. One leads to the reproduction of the species, the other toward its own destruction. While each one of Bill's encounters promises the sweet temptation of lust, they also have a destructive counter side.

Bill's first encounter occurs when he visits one of his regular patients that died. The dead patient's daughter kisses Bill and tells him that she loves him. We, therefore, see in this scene a juxtaposition of concepts of lust and desire with death. Also, if Bill went with this woman, it would ultimately hurt her husband – another bad side of succumbing to lust.

Each one of Bill's female encounters promises gratification but ends up being interrupted by something negative, such as guilt or potential danger. Also, every time Bill is in contact with the sleazy-yet-tempting aspects of lust (prostitution or slavery), he quickly discovers the dark, exploitative and destructive side of it.

For instance, right after Bill enjoyed the "delights" of seeing MK Kittens at work at the elite ritual when returning his costume, he immediately sees the dark side of it all. The shop owner, who previously caught his underage daughter with two Asian businessmen and was outraged by it, had a sudden change of heart.

Standing behind his business counter, the shop owner sells his underage daughter as if she was another product. After enjoying masked slaves in lavish rituals, Bill sees the other side of the "trade": Young girls being sold by exploitative people to a system feeding on minors, turning them into MK slaves. Is that why this store was called "Rainbow"?

Bill's journey is, therefore, one that continually alternates between the primal allure of lust and the destructive social constructs that are erected around it. There is nothing more basic and instinctual than carnal attraction, but our modern world has made these relations complex, bound by rules, and prone to exploitation. While lust is nature's way of pushing humans to procreate, social constructs have created all kinds fetishes, distortions, games, and perversions around this primal urge … to the point that it has been denatured and debased into an unhealthy obsession.

As Bill navigates between joy and pain, monogamous marriage and anonymous debauchery, we notice that there's a common thread uniting his various encounters.

RED-HEADED WOMEN

The most important women in the movie are Bill's wife, his daughter Helena, Amanda (the Beta slave who was sacrificed at the ritual) and Domino (a prostitute he met on the street). All three adult women are somewhat physically similar as they are tall, well-proportioned, and red-headed. They also appear to be connected on "another level".

While Alice is a respectable, upper-class lady, she makes a living using her looks in a loveless relationship, a little like what a prostitute would do. On the other hand, the time spent between Bill and Domino is sweet and tender, a little with what happens in a loving relationship. Alice is therefore not very different from Domino, and vice-versa.

There are also links with Amanda. While Alice was (probably) not at the occult ritual attended by Bill, when he comes back from it, she describes to him a dream that is similar to what he just witnessed and what Amanda just experienced.

> "He was kissing me. Then we were making love. Then there were all these other people around us, hundreds of them, everywhere. Everyone was f-cking. And then I ...I was f-cking other men. So many. I don't know how many I was with. And I knew you could see me in the arms of all these men ... just f-cking all these men."

Alice's dream "connects" her with Amanda who was at the ritual and who actually lived Alice's dream.

The day after the ritual, Bill finds his mask creepily "sleeping" next to his wife. Is this Alice's way of saying that she's aware of what's going on? Maybe that she's participating in this? Is it a warning from the secret society? Alice never acknowledges the mask, so I guess we'll never know.

Was Domino in the ritual? It is also interesting to point out that "Domino" is a type of mask used in these types of gatherings.

A Domino mask

Looking closer at the "magic circle" formed by the women of the ritual, we can identify a few women who could be

Domino. The day after the ritual, Bill shows up at Domino's house with a gift, but her roommate informs him that she is HIV-positive … and that she might never be back again. Is this true or was Domino yet another "casualty" in Bill's journey? Like Amanda and Nightingale, Domino mysteriously disappears after the ritual.

The fact that these women are all connected reveals one fundamental fact: Bill's journey is not about a specific woman, it is about the feminine principle as a whole. It is an esoteric quest to understand and "be one with" the feminine principle that is opposite to his.

HELENA DOWN THE SAME PATH?

Throughout the movie, Helena (Bill's daughter) is shown to be groomed to be another Alice. There are also some cues linking Helena to Domino. For instance, there's a stroller in front of Domino's apartment and, at the end in the movie, in the toy store, Helena is very interested in a stroller and shows it to her mother.

Domino on her bed with a stuffed feline, a symbol of Beta Kitten programming.

An entire row of this exact same toy is at the store where Helena shops in the final scene of the movie.

There is also something strange about the scene above: The two men behind Helena happened to be at Ziegler's party at the very beginning of the movie.

The two same men at Ziegler's party: same hair, same physical stature and the guy on the right wears similar glasses.

Why are these two men in the store, looking at toys? Is New York City such a small town? Was Kubrick lacking extras to appear in that scene? Unlikely. Could it be that they're part of the secret society that's been following Bill and his family? Strange fact: When the men walk away and disappear from the shot, Helena appears to follow them … and we don't see her for the rest of the movie. The camera indeed zooms onto Alice and Bill, who are completely absorbed with themselves. Is this a VERY subtle way of saying that their daughter will be sucked in by the Beta slave system of the secret society? Another enigma.

IN CONCLUSION

Stanley Kubrick's works are never strictly about love or relationships. The meticulous symbolism and the imagery of all of his works often communicate another dimension of meaning–one that transcends the personal to become a commentary on our epoch and civilization. And, in this transitional period between the end of 20th century and the beginning of the 21st century, Kubrick told the story of a

confused man who wanders around, desperately looking for a way to satisfy his primal urges. Kubrick told the story of a society that is completely debased and corrupted by hidden forces, where humanity's most primal urge–procreation–has been cheapened, fetishized, perverted and exploited to a point that it has lost all of its beauty. At the top of this world is a secret society that revels in this context, and thrives on it. Kubrick's outlook on the issue was definitely not idealistic nor very optimistic.

His grim tale focuses on a single man, Bill, who is looking for an undefined something. Even if he appears to have everything, there is something missing in his life. Something visceral and fundamental that is never put into words, but that is quite palpable. Bill cannot be complete if he is not at peace with the opposite of him: the feminine principle. Bill's quest, therefore, follows the esoteric principle of uniting two opposing forces into one. As suggested by the last lines of the movie, Bill will ultimately "be one" and get physical with his wife. After that, the alchemical process and the Tantric ritual would be complete. However, as Kubrick somehow communicates in the final scene, even if these two extremely self-absorbed, egotistical and superficial people believe they've reached some kind of epiphany, what does it really change? Our civilization as a whole still has its eyes wide shut … and those were Kubrick's last cinematographic words.

"NOW YOU SEE ME": A MOVIE ABOUT THE ILLUMINATI ENTERTAINMENT INDUSTRY?

“Now You See Me” is about big-time magicians doing incredible magic tricks … and some kind of a bank heist. But mostly, “Now You See Me” is about a shady organization named “The Eye” that controls these entertainers. While most viewers are dizzied with the senseless action of the movie, an important message is being communicated: The occult elite controls the entertainment business … Do you see it?

Warning: Gigantic spoilers ahead!

Most critics had the same complaint about *Now You See Me:* The story makes absolutely no sense and is completely illogical. I wholeheartedly agree with them. Almost everything that happens during the entire movie is implausible. Even the mind-blowing overarching “master plan” of the movie actually depends on so many variables that could go wrong that it is, in fact, a horrible plan.

While most viewers will try to make sense of the action in *Now You See Me*, the movie simply keeps repeating to the viewers “The closer you look, the less you see”. It also constantly repeats that magicians always do something to distract the audience while the real magic happens elsewhere. Does this apply to the movie itself? Of course, it does. The police chase, the bank heist plot, the explosions are there to keep the viewers’ eyes occupied while the real underlying story unfolds: It is about the entertainment industry, the forces that rule it and those that are used by it.

It is also about the audience, the masses that are being fooled by master illusionists. The first lines of the movie say it all:

> "Come in close. Closer. Because the more you think you see, the easier it'll be to fool you. Because what is seeing? You're looking, but what you're really doing is filtering, interpreting, searching for meaning. My job? To take that most of gifts you give me, your attention, and use it against you."

These lines, said while a magic card trick is being performed, sum up the true role of mass media and the entertainment industry. The rest of the movie aptly describes who rules the industry and even the methods it uses. The magicians are recruited by a secret society named "The Eye" (this might ring a bell for readers of this site) that uses the entertainers to further its agenda and make its symbolism a part of popular culture. Take a step back and realize this: The movie IS the magician. Let's take a look at the themes of *Now You See me*.

APPROACHED

At first, we see the four magicians doing their own little thing separately. They are all trying to make a living doing their magic tricks. They are however far from being big-time celebrities. They are watched and followed by a hooded figure who leaves an invitation in the form of a tarot card.

On the back of the invitation card is the symbol of the All-Seeing Eye. In this particular shot, the card is held above a photo of one of the magicians and hides one of its eyes – hinting that he's about to be part of the occult elite's entertainment industry. The fact that one eye is replaced by the all-seeing eye also implies that he is about to lose a whole lot sight … and freedom.

The four magicians are selected because they excel in their particular field of magic and, mostly, because they sometimes appear to be using real, occult magic.

From left to right: Henley Reeves is an escapist (High Priestess tarot card); J. Daniel Atlas is an illusionist (Lovers card); Merritt McKinney is a mentalist (Hermit card); Jack Wilder is a sleight-of-hand illusionist (Death card).

Jack Wilder, the youngest of the crew received the Death card for a reason: It foreshadows his upcoming ritual sacrifice.

The magicians are invited to a strange apartment with strange contraptions in it. After figuring out the riddles that were placed there (an initiation process), they see the elite's plans laid out for them. Then, just like magic, they become big-time entertainers.

PUPPETS OF THEIR RULERS

After joining The Eye, the magicians are in Las Vegas, surrounded by a roaring crowd while we hear big boisterous music that basically screams "This is showbiz, baby!". The four magicians, who were four solo, independent acts, have now joined a group to become the Four Horsemen. This name is taken the Bible's Book of Revelation, where the Four Horsemen are harbingers of the Apocalypse and the tribulations that come with it. The Four Horsemen of the Apocalypse are often said to be associated with pestilence, war, famine, and death. This is a rather grim name for a bunch of magicians, but it makes sense when we know that they are working for the occult elite. The Book of Revelation is of great importance in secret societies as it is believed to conceal an occult meaning to be only deciphered by the initiates. A lot of their symbolism derives from it and this is no exception.

Not unlike “real” performers in the entertainment industry, the Four Horsemen are only there to obey orders coming from The Eye. Everything about them relates to the secret society that controls them.

The stage on which the Horsemen perform is a giant eye. That’s a scale model of the stage.

The logo of the Four Horsemen is quite enigmatic.

In one scene, however, we see a strange decoration that says "Eye". It appears to consist of a combination of two 3D versions of the Horsemen logo. In short, the logo is another hidden way of hiding Eye symbolism in plain sight.

When the group completes its most spectacular magic trick, the symbol of the Eye flashes on Times Square. While most people believe that The Eye is a myth, its symbolism is everywhere … just like in real life.

Everything about the Four Horsemen is therefore stamped with the seal of the Eye.

It is interesting to note that the people behind the movie did not create a fictional symbol to represent the secret society. They used the most important symbol of today's occult elite – one of the most important symbols of various powerful secret societies. As we often see on this site, this symbol is

also already used all over mass media. Why is that? Is it because the movie plays the role of the Four Horsemen – a vehicle for the symbolism of the occult elite?

THE EYE – BASED ON THE ACTUAL SECRET SOCIETY THAT RUNS HOLLYWOOD?

As the movie progresses, we discover some information The Eye and its history. Everything about it closely resembles an actual secret society that is powerful in Hollywood: the OTO, a self-described "magickal Order".

In the movie, the Eye is:

> "keepers of real magic and protectors of those who practice it. Candidates for initiation must follow a series of commands with blind obedience".

It is clearly stated that the symbol of the Eye originates from the Ancient Egyptian symbol of the Eye of Horus.

A documentary on the Eye shows its occult origin.

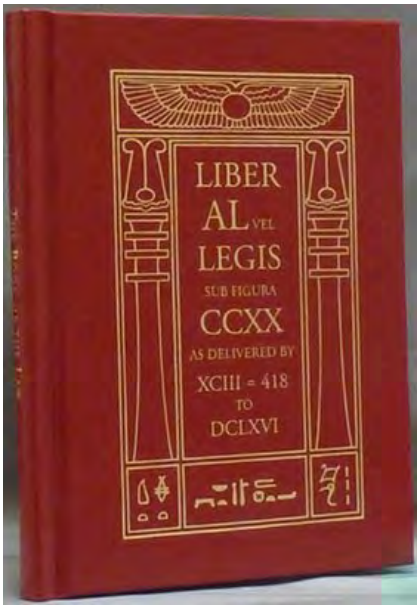
This is a page of the notepad of the researcher investigating the Four Horsemen. The Eye of Horus is one of the most important symbols of the Freemasons, OTO, and the Illuminati. The use of this symbol in this movie was not random.

The characteristics of the Eye closely resemble the OTO.

The OTO is based on Aleister Crowley's Thelema – a philosophy that was "communicated" to him while inside an Egyptian pyramid. Like The Eye, the OTO primarily focuses on "real" magick and its near-scientific application. Crowley added the letter "k" at the end of magick to distinguish it from stage magic. Therefore, like The Eye, the OTO considers itself "keepers of real magic".

The symbol of the Eye of Horus is of the extreme importance for the OTO because the OTO is all about bringing about the Aeon of Horus – an era ruled by the Thelema. Is it surprising to see that, in this Aeon of Horus, mass media is literally flooded with the symbol of the Eye of Horus?

In the movie, one of the books used to research The Eye is called "The Guardians of Horus".



The layout of its cover closely resembles the cover of actual OTO books, complete with rectangular borders and a title in golden, embedded, capitalized letters.

Just like The Eye, the OTO exerts a great influence in Hollywood. One of its mission statements is to bring about Thelema and the Aeon of Horus to the masses. What better tool than mass media to do so?

INSIDE THE INDUSTRY

As we witness the Four Horsemen rise to fame, we also see how the entertainment industry functions. For instance, there are a few allusions to the usage of mind control on various people.

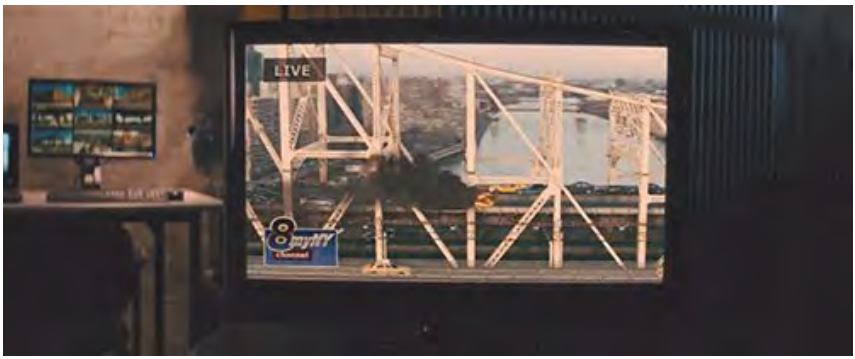
This supposedly "randomly selected member of the audience" for a magic trick is actually a mind-control slave.

Thaddeus (the guy who attempts to debunk the Horsemen and the Eye) describes how this guy ended up on stage:

> *"He was selected. Programmed his mind to make it to Las Vegas. And then they kept reinforcing it until he did. They trailed him. They studied him. Nothing was left to chance. He had no idea he was their target. And they simply activated him in Las Vegas."*

This FBI agent (played by Common) starts playing an air violin after he hears the word "bullshit". We later learn that he was programmed by the magicians and that the word "bullshit" triggers him into playing air violin. This is a way of letting us know that law enforcement can also be programmed by the elite.

Another key aspect of the Illuminati industry is the use of ritual sacrifices in order to bring about transformation. The illusionist Jack Wilder was given the tarot card of Death at the beginning of the movie because he was chosen for a ritual sacrifice.



Jack, one of the Four Horsemen, dies (kind of) in a car crash – an event that is broadcast on live TV.

The event causes shock and brings sympathy towards the elite-backed magicians. We later discover that the car crash was a set up and that Jack is still alive – but the public doesn't

know that. The event is an example of a ritual sacrifice played out on a mass scale by the occult elite. It was also a diversion.

The movie also shows what happens to those who fall out of the elite's good graces. Thaddeus, an ex-magician, now makes a career out of creating DVDs "debunking" magicians. When he goes against the elite-backed Horsemen, things do not end well for him.

Thaddeus is framed by The Eye and thrown in jail.

When asking the police officer (who turns out to be part of The Eye) why this is happening to him, here's the reply.

> *"The legend is that The Eye is everywhere. Waiting for the truly great magicians to distinguish themselves from the mediocre ones. Maybe that was you. Deep down inside you wanted nothing more than be part of The Eye, but you were never invited."*

DUPED?

As the movie progresses, it becomes obvious that the members of the Four Horsemen have no idea what's really going on. Like real-life artists in the industry, they are mere puppets trying to fulfill the tasks given to them. They, however, know one thing for sure: They desperately want to be part of The Eye.

Once they complete their entire mission, the Horsemen meet up in Central Park.

The magicians are greeted by Dylan Rhodes, the FBI agent that was trying to arrest them during the entire movie … *cough*… While this plot twist makes little to no sense, it does convey the meaning that The Eye own mass media AND law enforcement.

Rhodes tells the magicians "Welcome to The Eye" and brings them to a carousel that starts turning. The magicians mount on a little horsie and start spinning around. This leads us to think: Were the magician taken for a literal ride during the whole time? Does The Eye even exist?

Judging by the magnitude of the schemes the Horsemen were involved in, there is no doubt that a VERY powerful entity was behind them. However, as in real life, outsiders can never be part of the "inner circle". While the Horsemen did everything required from them, they will never be part of the elite. This fact is reinforced in a semi-hidden scene at the end of the movie.

A few minutes after the credits roll out, there's a scene that I'm sure many people missed. It shows the ultimate fate of entertainers used by the occult elite.

The Horsemen are told to go to a place in the desert where old Las Vegas signs are thrown away. This neon sign graveyard pretty much represents their own career.

They then go get equipment for their new magic show.

The magicians realize that the boxes stamped with the sign of The Eye are locked. The Horsemen do not have access to Eye-related privileges anymore.

Thinking that maybe their magical tarot cards might be able to unlock their crates, the magicians look in their pockets. Their tarot cards are gone. The Eye does not need these performers anymore so their pass was revoked. They were used and now they were thrown away in the desert amongst discarded neon signs.

So to answer questions many ask me: Are artists like Jay-Z actually part of the Illuminati? There's your answer.

THE BIG PICTURE

Throughout the movie, investigators ask themselves "Why do they go through all of this trouble"? Why do the magicians and, by extension The Eye construct these elaborate schemes? It makes no sense. And, to many viewers, the movie doesn't make sense. Most of the action is based on moronic police officers running around, pointing their guns, trying to catch smug-faced magicians. However, behind the action scenes and the loud music, there's a message there. The movie itself repeatedly tells the viewers: "The closer you look, the less you see". The closer you try to understand and make sense of the action going on screen, the less you see the "big picture".

Now You See Me is definitely not about a bank heist. It is about the "magic" of the entertainment industry. Crowley defined magick as "the Science and Art of causing Change to occur in conformity with Will". The goal of the entertainment industry is to cause change. But that change takes time … years, decades and generations. The movie describes the process in a very metaphorical matter.

The Interpol agent researching The Eye describes the most famous trick of a magician named Lionel Shrike

> "When he was 14, he saw a hole in a tree in Central Park. He had a guy, who worked at the carousel, sign a card for what looked like a routine little trick. At the guy's retirement, 18 years later, Shrike performs, has the guy sign a card and presto! The card is in the tree. It was in the tree for 18 years.
>
> The trick was not to look closely. It was to look so far that you see 20 years into the past."

After the Horsemen completed all of their tasks, they were asked to meet at Shrike's tree because it represents what the Eye is all about. Just like the card inside the tree trick, the elite's transformative "magic" is about the long-term big picture.

At one point, Thaddeus says:

> "This is a magic trick played out on the global scale. And you are the abracadabra, the distraction".

While the viewers are hypnotized with explosions and car chases, they are missing the real magic: The elite transforming society to fit its needs through mass media.

Most of the "magic" we see during the movie is CGI. The entertainment industry is the real master of illusion.

The movie ends with a call from the Illuminati to the public,

letting them know that they are the ones being duped by the real magicians.

> "Come in close. Closer. Because now you know our secret. We could be anywhere. Watching you. We're looking for someone to help us with our next trick. On the count of three, open your eyes and tell me what you see. One. Two …"

Fade to black…

IN CONCLUSION

While there is absolutely nothing "realistic" about *Now You See Me*, it does aptly describe what actually happens in the entertainment industry. The magicians in the movie represent the various artists and performers that are recruited by the elite to advance its agenda. The Eye is based on actual secret societies that exert influence in Hollywood. While these facts might be crystal clear to some, most viewers probably miss these messages as they try to understand what the hell is going on.

In fact, during the entire time, the movie kind of laughs at the audience. At one point, a member of the Horsemen says: "The magician must be the most intelligent person in the room". The movie is so Hollywood that it is almost a parody of it. It is almost telling the viewers: "Look at the moronic stuff you're consuming to be entertained". But, behind it all, there's a powerful message coming straight from The Eye. Either you see it … or you don't.

THE ESOTERIC INTERPRETATION OF THE MOVIE "9": HERALDING THE AGE OF HORUS

Tim Burton's "9" is a computer-animated movie that was released on 9/9/09. While some critics claimed that the movie "lacked substance", it nevertheless conveyed powerful messages through symbolism. It even defines a "new age" for humanity as seen by occult secret societies.

Warning: Gigantic spoilers ahead!

9 takes place in a dark, post-apocalyptic world where intelligent, self-reproducing machines destroyed all life on Earth. In this desolate setting, a small relic of humanity remains: Nine rag dolls animated by a scientist's soul. These dolls, however, are constantly targeted by the machines that are determined to eradicate anything resembling life on Earth. The dolls must, therefore, band together to fight and destroy these evil robots.

The above paragraph pretty much sums up the plot of *9* in its entirety – and that is probably what most viewers got out of the movie. However, like all works infused with an esoteric dimension, there is more to the movie than meets the eye. Through symbolism and references, the movie describes humanity as a whole and the transitional phase it is going through. More precisely, *9* describes the world as seen by occult secret societies and the "new age" they are all predicting: the Age of Horus or the Age the Aquarius.

Before we look at the movie, let's look at the occult philosophy behind it.

THE AGE OF HORUS

The occult elite believes that humanity needs to go through a period of great tribulation in order for it to "purge its impurities". According to occult writers, these "impurities" include traditional religions and governments as we know them. Manly P. Hall, a 33rd degree Freemason, describes what should happen in the next phase of humanity. We'll later see how this fits perfectly with the vision portrayed in *9*.

> "The criers of the Mysteries speak again, bidding all men welcome to the House of Light. The great institution of materiality has failed. The false civilization built by man has turned, and like the monster of Frankenstein, is destroying its creator. Religion wanders aimlessly in the maze of theological speculation. Science batters itself impotently against the barriers of the unknown. Only transcendental philosophy knows the path. Only the illumined reason can carry the understanding part of man upward to the light. Only philosophy can teach man to be born well, to live well, to die well, and in perfect measure be born again."
> – Manly P. Hall, The Secret Teachings of All Ages

The most prominent occultist of the 20th century, Aleister Crowley, stated that the last 2,000 years were the "Age of Osiris". Osiris was the "king of the living and ruler of the dead" and his Age was characterized by strong governments and religions, notably Christianity's "emphasis on death, suffering, sorrow and the denial of the body". However, since the 20th century, Crowley claims that humanity entered the Age of Horus, who is the child of Osiris. In this phase, humans would learn to become their own gods.

> "In plain language, the Aeon of Horus means that the Godhead is being passed down to the individual who needs to learn to activate and find the God-Within themselves. This latest Aeon sees the beginning of the end of Divine Power and authority being owned by kings, queens, religions, governments, big institutions and dictatorships, which will increasingly all begin

> to fail spectacularly. The individual will have the opportunity to become fully liberated, in charge of their own spiritual destiny. ”
>
> – Paul Dunne, The Magic of the New Aquarian Age and the New Aeon of Horus

Through subtle symbolism, *9* describes the fall of authority (mainly the Christian Church) in a new era ruled by the Luciferian philosophy of obtaining godhood through one’s own powers. Using rag dolls and very little dialogue, *9* describes the basis of this occult philosophy and shows how it will prevail.

The heroes of the movie are themselves the product of an ancient occult concept: They are homunculi, “little men” artificially created through a magical process. They are the epitome of man playing God and giving life.

HOMUNCULI

A scientist creating 9, the last of the 9 homunculi that remain on Earth.

Homunculi (Latin for “little men”) is a concept that can be found in several ancient alchemical documents. In Jewish

folklore, the Golem, an animated anthropomorphic being created entirely from inanimate matter, is documented in the Talmud and the Sefer Yetzirah (there are even accounts of Kabbalist rabbis successfully animating such Golems).

For a brief moment, the movie acknowledges the occult roots of its premise:

Visible for about a half a second, the cover of this book explains the origins of the rag dolls and indicates the occult meaning behind the entire movie. You might recognize the ubiquitous symbol of the All-Seeing Eye inside a triangle. However, the title of the book is even more telling.

The title of the book, "Annuls of Paracelsus", basically tells the viewers: "This movie is based on hermetic philosophy and alchemy". Paracelsus was one of the most renowned occultists of the Renaissance. His work in the field of Hermetism, alchemy, and medicine are still thoroughly studied to this day, in practically all occult circles.

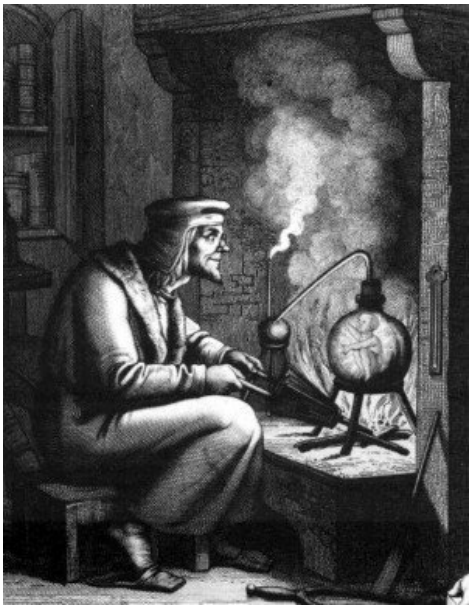
> "In any matter of Realization and Ritual, Paracelsus is an imposing magical authority. No one has accomplished works greater than his, and for that very reason he conceals the virtue of ceremonies and merely teaches in his occult philosophy the existence of that magnetic agent which is omnipotence of will;

> he sums also the whole science of characters in two signs, the macrocosmic and microcosmic stars. It was sufficient for the adepts, and it was important not to initiate the vulgar. Paracelsus therefore did not teach the Ritual, but he practised, and his practice was a sequence of miracles."
> – Eliphas Levi, Rituel de la Haute Magie

Paracelsus' work *De natura rerum* (1537) is the first alchemical work that mentions the creation of homunculi. It actually describes a technique to create a "little man" using horse dung and human sperm.

The concept of creating homunculi subsequently appeared in other seminal occult texts, such as the Rosicrucian work *Chymical Wedding of Christian Rosenkreutz* (1616) and Johann Wolfgang von Goethe's *Faust, Part 2* (a German legend about a man making a pact with the Devil). More recently, Aleister Crowley and his followers were obsessed with the creation of a homunculus (Crowley used the term "Moonchild"). Crowley even added the creation of a homunculus as a "secret instruction" when one is initiated to the O.T.O's (an occult secret society) 10th degree.

With this reference, *9*, therefore, taps into a crucial part of Western Occultism.



A 19th-century engraving depicting the creation of a homunculus from Goethe's "Faust part II"

In 9, the rag dolls read "Annuls of Paracelsus" and find a drawing documenting their creation. That drawing was probably inspired by the Faust engraving above.

In addition to the creation of homunculi, the movie also includes other parts of Paracelsus' research, such as the use of magically charged Talismans, a tool Paracelsus used to treat his patients.

Understanding that the backstory of *9* is steeped in ancient occultism gives the movie's storyline a specific color: It describes the world as seen by members of occult secret societies. The evolution of the characters in *9* tells it all.

THE CHARACTERS

The heroes of the movie are nine rag dolls created by a scientist who infused his soul into them in order to give them life. He then died, along with the rest of humanity. Each one of the rag dolls embodies a part of the scientist's soul and personifies one of his traits. On a larger scale, each one of these rag dolls represents a group within humanity as a whole. The fate of each doll represents what occultists predict will happen in the Age of Horus.

1: The Pope

The ragdolls are named and numbered in the order they are created, so 1 is the oldest one of the bunch. His position of authority and his distinctive garments make him the leader of the group. Given his attire, it is quite clear that 1 represents the power and authority of the Catholic Church (and religions in general).

1 wears a cape and holds a scepter, symbols of power. On his hat is strapped a coin, symbolizing the wealth of the Church.

1 is stubborn, fearful, dogmatic, cowardly, and close-minded. In short, he represents all of the Church's shortcomings as perceived by elite occult groups. In the first part of the movie, 1 forces all of the dolls to hide in a decrepit Cathedral, discouraging his followers to venture outside of it. He wants his followers to stay hidden and ignorant as he believes that it is the best way to stay alive.

As the movie progresses, however, 1 loses his authority, his scepter, and his cape. He even loses the coin on his hat. In this transitional period, 1 ultimately represents the fall of religions in the Age of Horus and their loss of power, wealth, and authority.

At one point, 1's Cathedral is attacked by one-eyed robots and burns down, forcing the group to hide in the Library instead. It is difficult to find a more telling image representing the fall of religions on the brink of a new era.

After the Cathedral burns down, the group hides in the Library. There they discover "Annuls of Paracelsus", an occult book describing the creation of the rag dolls. 1 is against the dolls reading this book.

When the dolls open up Paracelsus' book, 1 tears up the page describing their creation.

At one point 1 says:

> “Dark Science. What does this useless rubbish do for us? Forget it!”

To which 9 replies:

> – You know something. What do you know?”

1 answers:

> – I know enough to leave their ancient evil to moulder. Look what they left us with.”

Does this scene represent religious elites holding occult knowledge while forbidding their followers from seeking it? 1 is therefore exactly how secret societies perceive the Church and how they want the world to perceive the Church … in order to abandon it.

9: The Light Bearer

9 is the hero of the movie. Not unlike 1, he is also associated with an object that holds a heavy significance: A light-bulb on a stick.

The movie poster depicts 9 holding his electric torch. Note that the release date of the movie was 9-9-09, a nod to occult numerology and one of the movie's flirts with the number of the beast, 666.

9 is pretty much the opposite of 1. He is the youngest of the group, adventurous, courageous, curious, and resolved to solve his problems by his own means. In short, he is how occult groups perceive themselves. 9 also holds the Mystery schools' favorite emblem, a lighted torch – a nod to Prometheus, the bringer of fire (divine knowledge) to humanity.

“Prometheus Brings Fire” by Heinrich Friedrich Füger.

The Judeo-Christian version of Prometheus is Lucifer, which is a Latin word meaning “light-bearer”. 9 represents the Mystery Schools’ interpretation of Lucifer: A savior who “initiated” humanity to divine knowledge and opened a path to godhood (Lucifer gave Adam and Eve knowledge of good and evil).

While 1 apparently awaits a divine intervention to save the world, 9 represents the Promethean/Luciferian concept of attaining godhood through one’s own means. At the end of the movie, 9 does just that and even brings life back to Earth.

In this movie that takes place in a transitional period of humanity – between the Age of Osiris and the Age of Horus – 9 symbolically represents the Luciferian principle overthrowing traditional religions … and saving the world.

Other Notable Characters

6 is a visionary obsessed with a symbol that turns out to be the talisman needed to save the dolls. If you look closely at 6's sketches, you might notice that they contain three 6s.

5 is an inventor who lost an eye. He actually says during the movie: "Actually I don't mind having one eye. It's easier for me. I can concentrate on one thing at a time., you know?" He is one of many nods to the one-eye signs throughout the movie. ALL of the evil robots in the movie also have one eye.

Here's an evil one-eyed robot.

Here's another evil one-eyed robot. In short, whether you're looking at the ragdolls or the robots, there's some one-eyed action going on. Is it a way of saying that the entire movie is a message from the occult elite?

3 and 4 are twins who serve as historian and archivist. 7 is a fearless warrior and the only female of the group. These three characters rejected 1's rule at the Cathedral and sought refuge at the Library, the place where all knowledge (including occult knowledge) is stored. When the Cathedral burns down, all of the dolls (including 1) hide in the Library. Once again, knowledge and courage are portrayed as the opposite of 1, the representative of religion.

A PURGE TO SAVE HUMANITY

The dolls flee the burning Cathedral and seek refuge in the Library, where 3, 4 (the historian and archivist) and 7 (the warrior) already live.

This part of the story is telling because it represents the "evolution" that occult secret societies want to see in the world. Ever since the time of the medieval Knight Templars, occult secret societies have accused the Church of stifling knowledge, science, and progress. It is difficult to find an occult writer who doesn't extensively denounce the Church's role in censoring occult knowledge and punishing those who teach or practice it. The move from the Cathedral to the

Library, therefore, represents the abandonment of religions for knowledge.

Moving to the Library is however not enough. The robots still find the dolls and attack them. In the end, sacrifices must be made and some elements must be “purged” in order for the group to survive.

The occult elite perceives the evolution of humanity as an ongoing alchemical process. The goal of alchemy is to turn crude metals into gold and it is believed that humanity needs to transform using the same process. The first phase of the alchemical Great Work is called Nigredo – blackening. This phase represents the process of burning, turning the base material into black ashes in order to break it down and remove its impurities. In *9*, the world is definitely going through the Nigredo phase: It is dark, burnt down and in ruins.

The end of the movie is also extremely symbolic. 9 creates a bonfire in the shape of a five-pointed star to liberate the souls of the dolls who were killed by the robots.

9 creates a bonfire that will release the souls of 1, 2, 5 and 8. In the New Age, occultists believe some elements of humanity must be "purged". While they may have been useful during the previous period, they are now thought to be outdated.

The four dolls who remain alive to see the New Age are, 9, 7, 3, and 4 … coincidentally, the four who defied 1's rule. This is pretty much the message of the entire movie.

After the bonfire, 7 asks 9:

> "What happens next?"

> "I'm not sure exactly. But this world is ours now. It's what we make of it".

Then it starts raining and we see living organisms in the drops of water. The purge has allowed life to be brought back to Earth and only the representatives of the Luciferian principle have survived.

IN CONCLUSION

When one takes a first, superficial look at *9* and its promotional material, one is inclined to think that it is a children's movie, with a slightly darker feel. Critics summed up the movie as being "eye candy with little substance". They may have understood the in-your-face "too much technology is bad, m'kay" message, but its deeper, esoteric message was probably missed by most.

However, once one understands the background knowledge used to build the storyline, the occult references, and the movie's overarching philosophy, it is easy to see an entirely different dimension to the movie. *9* is about humanity going through a transitional period, embracing a Promethean/ Luciferian savior, and destroying the rule of traditional powers, such as religion.

Aleister Crowley believes that this transitional period is now. He called this new age the Aeon of Horus. Horus was the child of Osiris and Isis and, for this reason, it is believed that humanity is currently taking the traits of a child. After finding the "Stele of Revealing" in an Egyptian museum (it was exhibit #666), Crowley wrote this about the coming New Aeon:

> "Horus rules the present period of 2,000 years, beginning in 1904. Everywhere his government is taking root. Observe for yourselves the decay of the sense of sin, the growth of innocence and irresponsibility, the strange modifications of the

> reproductive instinct with a tendency to become bi-sexual or epicene, the childlike confidence in progress combined with nightmare fear of catastrophe, against which we are yet half unwilling to take precautions.
>
> Consider the outcrop of dictatorships, only possible when moral growth is in its earliest stages, and the prevalence of infantile cults like Communism, Fascism, Pacifism, Health Crazes, Occultism in nearly all its forms, religions sentimentalized to the point of practical extinction.
>
> Consider the popularity of the cinema, the wireless, the football pools and guessing competitions, all devices for soothing fractious infants, no seed of purpose in them.
>
> Consider sport, the babyish enthusiasms and rages which it excites, whole nations disturbed by disputes between boys.
>
> Consider war, the atrocities which occur daily and leave us unmoved and hardly worried.
>
> We are children."
>
> – Aleister Crowley, Book of the Law on the New Aeon / Age of Horus

This is what *9* is about. But there is one question the movie doesn't answer: Is humanity organically entering this phase of History or is it being forced and provoked by the powers that be in order for it to achieve its own "Great Work"?

THE HIDDEN MEANING OF THE MOVIE "CORALINE"

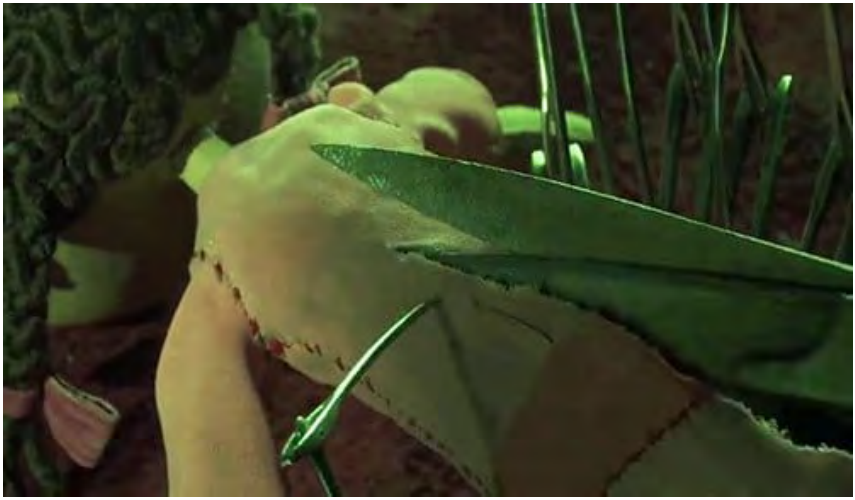
Coraline is a popular stop-motion movie released in 2009. While the film appears to be aimed at young people, Coraline's imagery tells a hidden story: The programming of a mind control slave at the hands of a sadistic handler. We'll look at the hidden meaning of the movie Coraline.

Warning: Gigantic spoilers ahead!

Coraline was the first animated movie released by Focus Pictures, the same company that later released *9*, another animated movie with a dark underlying meaning (read the article about it here). However, unlike *9*, *Coraline* received rave reviews and almost universal praise for its story and visuals. Part of the movie's appeal is its simple, child-friendly premise interlaced with twisted imagery and psychological depth. And, for those who know about Mind Control symbolism, the movie goes even deeper: It symbolically depicts the process of programming of a mind control slave at the hands of a manipulative handler (if you have no idea what I'm talking about, read the article Origins and Techniques of Monarch Mind Control).

In fact, the very first scene of the movie is basically a "Mind Control 101" summation of the entire process. It shows a pair of creepy metallic hands transforming an old doll into a new one. If one examines this scene closely, "with eyes to see", it symbolically (and creepily) depicts how MK slaves are taken, traumatized, and programmed by a handler–represented throughout the movie by a metallic hand.

The creepy hands of an unseen creep are about to get to work on this doll (which represents an MK slave).



Its clothes are removed using scissors (a reference to abuse?)

Hair ripped out from its head (a form of trauma-inducing torture?)

Eyes ripped out. As you might know by reading Vigilant Citizen, the removal of eyes is the main symbol representing MK programming.

The insides are forcibly removed (representing the removal of the slave's core persona?)

The doll is then refilled by the handler and made to look like Coraline. The creation of the alter persona is symbolically complete.

The first scene of the movie sums up what will happen during the entire movie: The programming of a young girl by a sadistic handler. Before going into the details of the movie, let's look at its general premise.

THE PREMISE

Coraline is a little girl who moved into a new house with her parents. She is constantly bored and unhappy and her parents do not give her the attention she wants. While exploring her new house, Coraline finds a small door that leads to an alternate version of her reality where her parents are fun and attentive and where everything is magical and wonderful. In this sense, the premise of *Coraline* is similar to stories such as *The Wizard of Oz*, *Alice in Wonderland* and *Labyrinth*. All of these movies, including *Coraline*, follow the same basic blueprint: 1) The protagonist is a young girl that is curious, fearless, resourceful, and not afraid to speak her mind; 2) She is bored with her life and wishes for fun and adventure; 3) She magically enters a world that is strange, but wonderful; 4) She gets "hooked" into the alternate world and doesn't want to go back to reality.

For this reason, these stories are used as programming tools in actual Mind Control sessions. These storylines encourage slaves who are being tortured to escape the trauma by dissociating from reality and entering an alternate reality (programmed by the handler). By doing so, the brain "disconnects" from the body and the sensation of pain disappears. While watching *The Wizard of Oz*, slaves are told to "go over the rainbow" and while watching *Alice in Wonderland*, they must "walk through the looking glass". *Coraline* follows a similar script as the protagonist goes through a small door to access the "wonderful" alternate reality. This world is everything Coraline wishes for, but there is one small hiccup: It is fake, created by a sadistic handler to manipulate her. Let's look at the movie's protagonist.

CORALINE

Coraline is voiced by Dakota Fanning, a child star (she was about 15 years old when working on Coraline) who has appeared in other MK-themed movies (see my article on *Hide and Seek*). The character appears to have a “magical” side. At the beginning of the movie she is shown practicing the ancient occult activity of dowsing or “water witching”.

Coraline looking for a secret well using her dowsing rod. Because of this, her friend Wybie will call her a “water witch”.

A water witch or dowser, redrawn from a sixteenth-century woodcut.

Later in the movie, Coraline's father calls her a "twitchy, witchy girl" while singing to her. Throughout the movie, magical, supernatural things happen around her. However, we later discover that these things are traps meant to lead Coraline to her handler. All of these scenes allude to the witchcraft aspect involved in MK programming.

At one point, Wybie gives Coraline a strange gift: A doll that looks just like her.

In MK symbolism, dolls represent the slave's alter persona. Coraline will call this doll "Little Me".

Coraline brings this dolls everywhere she goes. However, sometimes, the doll appears to lure Coraline to places where her handler wants her to go: The alternate world or, in MK terms, dissociation.

Coraline finds a small locked door in her house. When her mother unlocks it, the door leads nowhere.

However, at night, Coraline is “magically” lead back to the door and she finds out that it leads to an alternate reality.

THE OTHER WORLD

When Coraline goes through the door, she enters back into her house – but everything is slightly different.

Coraline finds her "Other Mother" who is warmer, more attentive and a better cook than her real mother. Also, she has buttons instead of eyes. The symbolism of buttons instead of eyes is extremely important in this movie: it illustrates that the characters in the alternate world are puppets fabricated by the handler. It is later revealed that the Other Mother is the handler in disguise.

Everything in the Other World is tailor-made to charm Coraline and to fulfill her needs (which are the needs of all children): Receiving attention from parents, having fun and discovering wonderful things. The handler, therefore, knows exactly which "buttons to push" to get a positive response from Coraline. Knowing that Coraline is upset with the disgusting food of her real parents, the Other Mother projects the warm and comforting sight of a mother preparing a home cooked meal for her family.

In the Other World, Coraline's father created an entire garden that looks like Coraline's face when seen from above. This is another way to win over Coraline, by tapping in children's need of being the center of the world. Everything is made especially for her and everything is made to make her feel special.

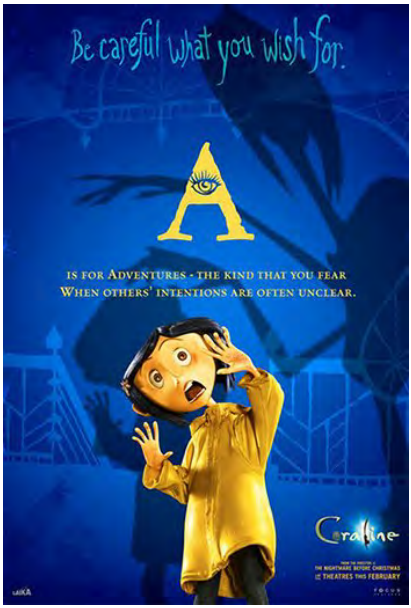
As expected, Coraline realizes that she likes it better in the Other World. But things get creepy very quickly. While, at first, the movie caters to everything children like, it then turns to everything that scares children (many parents reported that this seemingly child-friendly movie terrified their children and gave them nightmares).

The Other Mother asks Coraline to stay with her forever. To do so, however, Coraline must let the Other Mother sew buttons over her eyes.

Coraline's other parents proposing her to sew buttons on her face. Notice the two-horned (Baphomet-like) heads in the background. They are prominently lit to emphasize the black magic/occult transformation of the MK process happening in the alternate world. These horned heads are not there in the kitchen of the real world.

The Other Parents ominously call Coraline "our little doll" and tell her that "soon you will see things our way". Sewing buttons onto her eyes means that she would permanently become the handler's puppet, who would then, as the movie states, "devour her soul". In MK terms, she would lose control of her core persona by staying stuck in the dissociative world created by her handler (the equivalent of devouring her soul).

The concept of eyes (and the lack thereof) is extremely important in this movie, as it is in actual MK Programming symbolism. While the occult elite represents itself with the All-Seeing Eye, Mind Control is represented by removing eyes – causing the slave to lose sight of reality.



A creepy poster of the movie featuring an All-Seeing Eye inside a triangle.

When Coraline refuses the button deal, the Other Mother gets angry and we see her true form.

The illusion of the Other World is broken. Coraline sees the true form of the other mother, a skeletal spider-like monstrosity. When MK slaves give in to dissociation, the "relief" it causes at first quickly turns into a nightmare.

Coraline is then locked in a room where she finds the ghosts of other kids who became the handler's slaves. In this scene, the ghosts are hiding one eye while asking Coraline to find their eyes, the only way their souls will be freed.

To find the children ghosts' missing eyes, Coraline must use a symbolic tool: A triangle with a hole in it. Is this a nod to the All-Seeing in a triangle?

The three ghosts call the Other Mother "Beldam", which means "ugly, evil-looking old woman". The word also resembles the term Grand Dame, the title given to important women in the Illuminati mind control system.

> "An Illuminati Grande Dame will assist the programmers to insure that the proper script is given to the child and that a psychotic break doesn't occur causing the victim to lose their mind."
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Not so coincidentally, the Beldam in *Coraline* basically plays the role of a Grand Dame in mind control programming.

> "A close loving bond is needed between a child and the initial abuser so that a clean split is created when the initial mind-splitting trauma is carried out. The clean split occurs when the child is confronted with two irreconcilable opposing viewpoints of someone who is important to them. The child can't reconcile the two extremely opposite views of the same person, one being a loving caretaker, and the other being the worst kind of abuser.

> The person the child trusted the most is the person the child fears the most. Some professional therapists have come to realize that this is how the core is split."
> – Ibid.

In Monarch Mind Control, the Grand Dame is one of the three people that assist in the programming of young slaves. Like in *Coraline*, the Grand Dame is somewhat of a (twisted) mother figure.

> "As a child of the Illuminati progressed through its programming, three people had oversight over its programming: its Grande Mother, its Grande Dame, and the Programmer."
> – Ibid.

Throughout the movie, Coraline is told that there is "only one key" that can open and lock the door to the alternate world – and the Beldam desperately wants it. This key represents access to Coraline's psyche. Either Coraline has control of it or the Beldam does. For this reason, there is "only one key".

In her quest for freedom, Coraline is not alone. She is helped by a strange character.

A nameless black cat becomes Coraline's guide and mentor throughout her journey.

The black cat first appears to Coraline while she's "water witching" at the beginning of the movie. In European folklore, black cats were believed to be witches' "familiars"- spirits who aid and protect them while they accomplish their magical work. In *Coraline*, the black cat basically plays the same role and becomes vital to her succeeding.

While the cat appeared to Coraline in the real world, he also appears in the Other World – and with no buttons on his eyes. Furthermore, when in the Other World, the cat can speak with her. The cat also seems to know a lot about the Beldam and the world she created.

In this scene, the black cat shows Coraline how the Other World is a fake construct created by the Beldam to lure Coraline. In MK terms, the black cat is showing Coraline the confines of the dissociative world.

While the black cat appears to be of great help, he also tends to lead Coraline into Beldam's traps.

In this scene, the Black Cat leads Coraline back to the portal to the Other World, causing her to dissociate again.

So is the black cat helping or manipulating Coraline? The very end of the movie might provide an answer.

After some adventuring, Coraline saves the ghosts by finding their eyes and destroying Beldam's constructed world. She then throws the key to the Other World (which represents her psyche) down the magical well she found while water-witching. Coraline then happily goes back to her real world and tries to make the best of real life. Her family organizes a party in their garden – the same garden that was made to look like Coraline in the Other World. As the view of the garden pans out, observant viewers might realize something odd.

The garden is shaped like the face of Beldam.

While many viewers probably did not notice this almost-subliminal tidbit, it has a heavy meaning. It represents the Beldam imprinting Coraline's forever – even if she was apparently defeated.

In fact, was the Beldam truly defeated? Was Coraline actually manipulated by the cat? Was throwing the key to her psyche down that well a good move? Can the Beldam now "trigger"

Coraline back into her world whenever she needs to? Like in other MK-themed movies (such as *Labyrinth*), while the final scene of the movie appears to be a celebration, the celebration is dampened by creepy little details that hint that all might not be “well and good”.

The movie ends with the black cat magically disappearing behind a pole.

Does the cat magically disappear because his job as a guide is complete? Or his job as a programmer is complete? It’s not clear.

IN CONCLUSION

While, at first glance, *Coraline* appears to be a cautionary tale about appreciating what you’ve got and not falling for things that are too good to be true, the movie’s dark and twisted imagery hints to deeper concepts. As proved by the number of screenshots used in this article, the movie contains a wealth of subtle symbols that tell their own story, one that is laced with occultism and the dark process of Monarch mind control.

The entire movie is based on the symbolism of a menacing hand (representing the handler) manipulating a young girl, luring her into a world created to appeal to her psyche. When Coraline escapes (dissociates) to the Other World, the concept of buttons replacing eyes represent the illusory nature of this world and the blindness of those trapped in it. In the end, Coraline appears to vanquish her foe but, as subtle symbolism suggests, she might have simply done exactly what was expected from her all along.

This movie, which features visuals based on the comforting feel of arts and crafts, nevertheless alludes to mind control, the most sadistic practice known to man. In short, it is deception at its finest. As it is the case with many other works in mass media, *Coraline*'s hidden meaning can only be understood by those who have "eyes to see". Unfortunately, most people still have buttons.

THE ESOTERIC MEANING OF THE MOVIE "PRISONERS"

Prisoners is a 2013 thriller about the abduction of two girls in Pennsylvania. Behind this crime story is an underlying spiritual subtext and subtle symbolism that gives the movie another layer of meaning – one that comments on religion, morality and the hidden forces at play in society.

Warning: Gigantic spoilers ahead!

Prisoners is the kind of movie that stays in your mind long after the ending credits roll. This is not only due to its gripping, dramatic story but to the spiritual subtext that underlies it all. As the film unfolds and the crime investigation progresses, esoteric concepts and symbolism are also introduced, giving the movie an entirely new dimension. What appears to be a story about the abduction of two little girls turns into a profound spiritual journey of humans facing adversity and finding themselves lost between good and evil, right and wrong, and morality and immorality.

Prisoners takes place in an average American town, Conyers, Pennsylvania during the time of Thanksgiving. The grey, gritty and unglamorous setting of the movie allows the characters to shine through, as the story is driven by their pains, struggles, and dilemmas. Through the background and evolution of each character, the movie comments (and sometimes condemns) some aspects of American society. Some items that are touched upon: Christianity, “preppers”,

secret societies and mind control. Let's look at the most important characters in the movie.

KELLER DOVER, THE FATHER

Mr. Dover is really, really pissed.

Played by Hugh Jackman, Keller Dover is a family man, a devout Christian and a "prepper" – someone who maintains a massive stockpile of various goods in his house in case of a major disaster. He is also very patriotic, for example, his favorite song is Star Spangled Banner. While not specifically stated in the movie, Keller somewhat has the profile of a Libertarian or close to the Tea Party movement. However, we quickly realize that in the context of this movie, these traits are far from helpful. In fact, they pretty much lead him to his downfall.

In the very first scene of the movie, Keller Dover recites a prayer right before his son shoots a deer. This sets the awkward tone of the movie where religion is associated with the death of an "innocent animal".

Keller Dover is a "Jesus fish on the truck" and "cross hanging from the mirror" kind of guy. To make things more Jesus-related, Keller is a carpenter.

We also quickly learn that Keller is a "prepper". On the way back from hunting, Keller gives his son the same advice his father gave him:

> “Be ready. Hurricane, flood, whatever ends up being. No more food gets delivered to the grocery store. Gas stations dry up. People just turn on each other. All of a sudden, all that stands between you and being dead … is you.”

Keller’s basement is a well-organized stockpile of food, tools, weapons and even gas masks.

Although there is nothing wrong or illegal about stockpiling items in one’s basement, people around Keller act weirdly about it. We get the feeling that it is a taboo subject. When the detective visits Keller’s basement and discovers his “prepper” secret, Keller immediately becomes a suspect. In short, the movie communicates the idea that this type of person is suspicious and not trustworthy.

Upon learning that his little girl has probably been abducted, Keller becomes distraught. As the movie progresses, his desperation turns into madness and Keller kidnaps a guy whom he believes is the culprit and proceeds to torture him.

Keller Dover kidnaps a weird guy named Alex Jones because he appears to know his daughter's whereabouts.

Although Alex Jones kind of looks and acts like a child molester, we find out that he is innocent. Even worse, it turns out that he himself was abducted as a child and his odd behavior is the result of years of mind control that impaired his intellectual development (he has the IQ of a ten-year-old boy). The name choice of Alex Jones is interesting because, as many of you might know, it is also the name of the "conspiracy" radio host who promotes the "prepper" movement, constitutionalism and other elements Keller Dover probably agrees with. However, in the movie, Alex Jone's name is associated with a mentally deficient boy who gets beaten up by Keller. Is this a way to "diss" Alex Jones and the people who agree with him?

Whatever the case may be, by kidnapping and torturing Alex Jones, Keller only further traumatizes an already-damaged person.

Going further into madness, Keller builds a custom torture chamber where Alex is confined in a little dark space and is occasionally showered with scolding hot water.

For the rest of the movie, all we see of Alex is one eye (perhaps representing his perpetual state of mind control), lighted by the hole in his chamber.

So, instead of helping authorities find his daughter or even comforting his family, Keller lashes out at an innocent person and becomes a kidnapper himself.

While Keller's actions may have stemmed from a noble purpose, he distinctly crosses the boundary between right and wrong. This conflict is further emphasized when Keller turns to prayer to find strength and, perhaps, answers. At one point, during a torture session, Keller recites the Lord's Prayer:

> "…and forgive our trespasses as we forgive …"

But he stops at the point where he is supposed to say "those who trespass against us" – indicating that he cannot live up the Christian ideals described in the prayer he is reciting.

In short, Keller reacted to his daughter's abduction in a violent matter, stubbornly focusing on a sole (innocent) person. Instead of providing comfort or seeking actual facts about his daughter's abduction, Keller relied on instinct mixed with ignorance and anger. Through Keller's response to the family crisis, the movie does not shine a favorable light on the "religious, patriotic, prepper" profile. Far from being prepared for disaster, Keller became paranoid, irrational, and prone to madness. Furthermore, behind his "good Christian" surface hides an infinite "stockpile" of anger, hate and rage.

Luckily, the detective in charge of the investigation is the exact opposite of Keller.

DETECTIVE LOKI

Unlike Keller Dover, Detective Loki is rational, methodical, and never strays away from the law. He does not appear to have any kind of family and is portrayed as a loner dedicated to his job. Despite receiving constant verbal abuse from Keller, Loki stays focused on his task and manages to save pretty much everyone involved in this drama.

Loki is the name of a Norse god known to be crafty, quick-witted and sometimes heroic. He is also known to be a trickster, a shape-shifter who eventually turns against the gods. Does Detective Loki share traits with the Norse god he's named after? It does symbolically represent the antithesis of the monotheistic, Judeo-Christian beliefs of Keller Dover. Furthermore, Loki definitely uses his intellectual powers to achieve his aims.

While Keller is associated with Jesus fishes and crosses, Loki is covered in occult symbols:

Detective Loki's Masonic ring is clearly displayed throughout the movie. It is most visible during scenes where he is researching clues or reflecting on what is happening. Loki represents the Masonic ideal of obtaining truth through one's own means and intellect.

On his right hand are tattooed astrological symbols which are also extremely important in occult Mysteries.

On his neck is tattooed an eight-pointed star. In occult symbolism, this is known as the Star of Ishtar, a Babylonian goddess associated with the planet Venus.

In short, Loki is associated with the rationality and enlightenment claimed by occult secret societies. In this sense, he is the opposite of the irrational, emotion-based Keller.

Merely through the varied symbolism associated with the characters of Keller Dover and Detective Loki, the movie criticizes the "religious prepper" type while glorifying members of secret societies. But Keller is not the only negative representative of Christianity in the film. While going through a list of sex offenders living in the area, Detective Loki ends up visiting a local priest … and finds him passed out on the floor, drunk. Then Loki finds a dead body in his basement (although it's the body of a child abductor).

Prisoners also features another poor representative of Christianity: Holly Jones, the kidnapper.

HOLLY JONES THE CHILD ABDUCTOR, MIND CONTROL AND THE WAR ON GOD

Holly Jones stands next to an ironic painting of an angel watching over two children.

Toward the end of the movie, we learn that Holly Jones (Alex Jones' "aunt") is the one who kidnapped the two little girls. She claims that she and her late husband used to be devout Christians and that they used to drive around "spreading the good word". However, since they lost their son to cancer, they turned against God. She tells Keller:

> "Making children disappear is the war we wage on God. Makes people lose their faith. Turns them into demons like you".

As we learn about the modus operandi of the Jones couple, we discover that they use basic mind control techniques on the children: They drug the captives, traumatize them by throwing them in dark holes and subject them to crazy mind games. This system is represented by one important symbol: The maze.

The Maze

Detective Loki observes a picture of Holly's late husband who is wearing a maze pendant.

The symbol of the maze is extremely important throughout the movie. It represents the system that abducts children

and, more importantly, the state of mind control these children are forced to live in.

On this maze book is written "Finish all the mazes and you can go home". This is given to the abducted children to mess with their minds.

After days of torture, Alex Jones finally says to Keller: "I am not Alex Jones", implying that he was abducted by Holly and that he was given an alter persona. When Keller asks him where the kidnapped children are, Jones replies: "They're in the maze. That's where you'll find them." Of course, Jones does not refer to an actual maze but to the state of mind control, the children are subjected to.

Later, Detective Loki finds a suspect named Bob Taylor who acts in a bizarre matter and who was also a victim of Holly Jones. He stayed at her house for three weeks and was drugged with an LSD/Ketamine drug cocktail, which is classic a mind control technique. Bob managed to escape from the house, but while Bob is free, his mind is definitely not. We quickly realize that he is still "stuck in the maze".

Bob's house is covered with never-ending mazes.

While being interrogated by the police, Bob obsessively draws mazes which he claims are "maps" to the kidnapped children.

While Bob's "maps" do not actually lead to the physical location of the children, it leads to their psychological state: Trapped in the mind control maze of their handler. In actual mind control, mazes are an important trigger image that accurately represents a slave's mind state. "Maze maps" are

programmed into the victim's internal world to keep them from accessing their core/true personality.

Bob tries to help the police, but his damaged mind does not allow him to give out actual information. When Loki gets aggressive during interrogation and asks for specific answers, Bob says "I can't ..." and kills himself. Actual MK slaves are often programmed to commit suicide in these types of situations.

As Loki examines Bob's house, he discovers that Bob is completely obsessed with the child abductors and their tactics (he recreates child abductions using dummies as a hobby). While searching Bob's stuff, Loki finds a book that appears to be written about the Jones.

At Bob's house, Loki examines a book called "Finding the Invisible Man" which was written by an ex-FBI agent.

According to Loki's colleague, the book is about a "theoretical suspect believed to be responsible for a bunch of child abductions". He adds that the book was "totally discredited". The last page of the book contains an unsolvable maze, which was used by the Jones' as a sick game to traumatize children.

While the book was discredited, “The Invisible Man” appears to accurately describe the Jones and their system of mind control. However, one can ask: Do the Jones work for a higher organization? Is “The Invisible Man” actually the MK Ultra system of the occult elite? Does the fact that the book was discredited imply that powerful people covered up that story?

Whatever the case may be, the movie has a “happy” ending: The children are rescued and returned to their family. So who is the true prisoner?

THE PRISONER

In his frantic search for his daughter, which leads him to kidnap and torture Alex Jones, Keller Dover crosses the line between good and evil. He tries to justify his actions by claiming:

> “He’s not a person anymore. He stopped being a person when he took our daughters.”

But by dehumanizing his captive in that manner, Keller stooped to the same level as the child abductors. He became one of them.

Later, when Keller realized that his daughter was at Holly Jones’ house, he rushed there in order to torture her. However, Holly had a gun and forced him to jump into a dark hole.

Instead of saving his daughter, Keller is thrown into the same hole his daughter was previously trapped in.

Therefore, Keller himself turns into a captive. After a period of moral tribulation, his time in the dark hole can represent his spiritual death and can be compared to the three days spent by Jesus Christ in his tomb before being resurrected. In ancient occult secret societies, candidates for initiation were held in darkness for several days to represent the death of their “old self” before they were “spiritually reborn”.

While investigating Holly's house, Loki hears Keller blowing a whistle he found in the hole. The movie ends like this.

Guess who ultimately saves Keller from the hole? Detective Loki. In a sense, Loki is Keller's savior, the one who frees him from spiritual death and toward a second life. Loki, a representative of Masonic-like occult secret societies, is therefore portrayed as the one who pulls Keller, along with his irrational and hypocritical fervor, out of the hell he put himself into.

While Loki probably saved his life, Keller will nevertheless have to go to prison for the crimes he committed. In the end, there's only one true prisoner in the movie: Keller Dover.

IN CONCLUSION

Through the characters of Keller Dover and Detective Loki, *Prisoners* comments on specific elements of society, casting them in either a favorable or unfavorable light. Keller is a family man that is religious, patriotic, and prepared for disaster. While at first, he appears to be the hero of the story, he somewhat turns into a "bad guy". The attributes that positively defined him, in the beginning, turn into gigantic

flaws causing him to become irrational, sadistic and paranoid. The one who saves the day is Detective Loki, a character literally covered in occult symbolism, hinting that the way of secret societies is the "true light". Loki's enlightened ways ultimately give Keller a chance to be reborn.

Prisoners' narrative and treatment of its characters reflects the direction of mass media today. The Keller Dovers of this world, who are either openly religious, patriotic or prepared for disaster, are often deemed suspicious and prone to negative action. The values represented by Keller Dover are increasingly being frowned upon by mass media. Are these traits not desirable in the America of the New World Order? In an America where fundamental rights and freedoms are being slowly and steadily revoked, people like Keller Dover are the most likely to take action about it. And the elite does not want that. Perhaps that is why the Department of Homeland Security creates training videos portraying "constitutional, patriotic militias" as terrorist groups. Perhaps they want to find a way to turn them, like Keller, into prisoners.

THE DEEPER MEANING OF "TRUE DETECTIVE" - SEASON ONE

“True Detective” is a TV series about the investigation of satanic ritual murders carried out by mysterious men. While the season ended in a rather straight-forward matter, the plethora of symbols and references peppered throughout the episodes send out profound messages about forces subtly influencing society. We’ll look at the deeper meaning of the first season of “True Detective”.

Warning: Gigantic spoilers ahead!

Taking place in the swampy backwoods of Louisiana, *True Detective* captured audiences’ attention with its interesting characters and dark atmosphere. Through its eight episodes, the series followed two detectives as they uncovered a series of ritualistic murders that were rumored to be carried out by rich and powerful men. While, week after week, fans of the show obsessed over small details in order to “crack the case”, the series ended in a rather plain matter: The murderer was a dirty, crazy, stereotypical redneck who was identified by the detectives a few episodes beforehand. There was, therefore, no mind-blowing plot twist (i.e. one of the detectives was behind it all) or shocking high-level conspiracy. And that left many fans somewhat disappointed.

However, looking back at the references, the symbolism, and the enigmatic dialogue peppered throughout the episodes, one can indeed wonder why some aspects of the story (i.e. Marty Hart’s family life) were so extensively developed while they were of no relevance to the final outcome of the

investigation. Was the series, through these alternative storylines, trying to communicate something that went beyond the actual investigation? Something that encompasses us all?

Despite the straightforward conclusion to the story, there is a deeper message communicated throughout the series: That the ritual murders were not simply the product of the mind of a lone crazy redneck – they're the result of a deep-seated mindset, a toxic environment that goes back several generations and affects all aspects of society. This concept can be summed up in one word: "psychosphere" – a word detective Rustin Cohle uses in the first episode. Through a variety of symbols and messages, *True Detectives* shows us how the sick obsessions of the elite ultimately seep through the everyday lives of the masses.

Let's first look at the premise of the story.

THE PREMISE

The series begins with the discovery of the corpse of a young woman, set up in a ritualistic matter.

The woman was found naked, bound, with stab wounds on her stomach. She is wearing a “crown of thorns” and antlers on her head.

On her back is tattooed a spiral, the symbol of the group carrying out the murders.

The authorities quickly conclude that it’s a satanic ritualistic murder. Rustin Cohle describes the killer as “meta-psychotic”.

“It’s fantasy enactment, ritual, fetishization, iconography. This is

his vision. Her body is a paraphilic love map – an attachment of physical lust to fantasies and practices forbidden by society".

After the autopsy, the detectives learn that the victim was drugged, bound, abused, tortured with a knife, strangled and posed outside for the world to see. In short, it bears all of the signs of mega-ritual of Satanic Ritual Abuse (SRA).

Around the body are strange triangles made of sticks.

A reverend tells the detectives that these things are "devil nets" and are used "to catch the devil before he came too close".

The reverend adds that he thought that these devil nets were just "something for children to do, keep them busy, tell them stories why they're tying sticks together". While the reverend says these words, the camera zooms into another set of sticks tied together.

As the reverend talks about devil nets being "stories to keep children busy", the camera focuses on a cross made of two sticks tied together – implying that religion might be "stories for children". It also foretells the link between the devil nets and Church leaders in Louisiana.

RUSTIN COHLE AND THE PSYCHOSPHERE

Played by Matthew McConaughey, Rustin Cohle qualifies himself as a realist or, in philosophical terms, a "pessimist". The least one can say is that he has little faith in humanity and that he does not understand the constructs surrounding it – including religion.

> "I think human consciousness is a tragic step in evolution. We became too self-aware. Nature created an aspect of nature separate from itself. We are creatures that should not exist by natural law".

As a "pessimist" who hates humanity in general and a Texan working in Louisiana, Cohle is an eternal outsider. Indeed, he has a tendency of viewing the world from outside, almost as if he was an other-worldly figure. To accentuate this fact, Cohle appears to have a sixth-sense – bordering on extra-sensory perception (ESP) – that manifests itself throughout

the investigation. He has visions, he “reads” people in a few seconds, and he can even “taste” colors.

In the very first episode of the series, Cohle tells his partner a sentence that sums up the main message of the entire series. While driving through Louisiana roads, Cohle refers to an obscure concept that has deep resonance in occult spheres.

> “Got a bad taste out there. Aluminum, ash, like you can smell the psychosphere”.

Psychosphere

The term psychosphere is not a common term in the English language. It originates from the science fiction literature of authors such as Roland C. Wagner and H. P. Lovecraft – the creator of the Cthulhu Mythos.

“Psychosphere” can be defined as the “sphere of human consciousness” and takes its roots in Carl Jung’s concept of “collective unconscious”. It basically states that all thoughts that go through the human brain are “converted” by the neocortex and projected outwards into ethereal dimensions. Humans, therefore, live in an “atmosphere of thoughts”, a concept that is also referred to as “noosphere” by Vladimir Vernadsky and Teilhard de Chardin. According to them, the existence of this psychosphere causes humans to be compelled to respond to similar ideas, myths and symbols.

Although referred to in other terms, the concept of psychosphere is important in occult circles who conduct mega-rituals to influence the “collective unconscious” – often for nefarious purposes.

In the 1940s, the French poet and theater director Antonin Artaud predicted the advent of occult mega-rituals in media. Artaud was an adept of several forms of occultism and well-aware of the transformative powers of theatrical rituals: he

created the infamous "Theater of Cruelty" that intended to profoundly change the audience. Regarding the processing of the Group Mind, Artaud wrote:

> "Aside from the trifling witchcraft of country sorcerers, there are tricks of global hoodoo in which all alerted consciousnesses participate periodically … That is how strange forces are aroused and transported to the astral vault, to the dark dome which is composed above all of … the poisonous aggressiveness of the evil minds of most people … the formidable tentacular oppression of a kind of civic magic which will soon appear undisguised."

Occult researchers have often identified ritualistic murders as mass-rituals meant to shock the masses and disturb the psychosphere.

> "[Some murders] are ritual murders involving a cult protected by the U.S. government and the corporate media, with strong ties to the police.
>
> Such killings are actually intricately choreographed ceremonies; performed first on a very intimate and secret scale, among the initiates themselves in order to program them, then on a grand scale, amplified incalculably by the electronic media.
>
> In the end what we have is a highly symbolic, ritual working broadcast to millions of people, a Satanic inversion; a Black mass, where the "pews" are filled by the entire nation and through which humanity is brutalized and debased in this, the 'Nigredo' phase of the alchemical process.
>
> – Michael A. Hoffman II, Secret Societies and Psychological Warfare

This is what *True Detective* is truly about.

Rustin Cohle, who has a tendency toward ESP, states that he can actually "smell the psychosphere"' and that it tastes "like aluminum and ash". In other words, the sphere of human

thought around the crime scene is nothing less than toxic and foul. However, being himself part of the human sphere, Cohle cannot help but being part of it and, on some level, even embracing it.

In the "present-day" scenes Cohle drinks cans of beer and smokes cigarettes … aluminum and ashes. While, fifteen years before, Cohle was disgusted by the taste of the psychosphere, this psychosphere is now part of him.

The first ritual murder discovered in *True Detectives* was purposely staged to attract the attention of the masses. Not only is it a physical manifestation of the foul psychosphere, but it is also an attempt to massively affect the psychosphere. These mega-rituals are purposely staged to shock and traumatize the masses, who then collectively send these thoughts to the psychosphere, creating the type of ambiance the occult elite revel in.

Throughout the series, an image appears in several places and through several people: Five men around a girl. This "pentagram of men" represents the occult elite abusing a child in a ritualistic matter. Through the psychosphere, the world appears to be aware of this, almost unconsciously.

The detectives find a video of a little girl being abused and sacrificed by five masked men. The fact that the ritual was recorded represents the elite's propensity for creating "snuff material".

While visiting the house of a woman whose daughter mysteriously disappeared, Cohle notices a framed picture of a young girl surrounded by five masked men.

Martin Hart's daughter Audrey placed five male dolls around a female naked doll. We'll later see how this character is subtly connected to the rituals.

While telling his story to agents, Rustin Cohle oddly transforms five cans of beer into five little people and places them in a circle. Is he unconsciously telling the detectives that he never caught the real culprits – the pentagram of men?

Through symbols, the series tells us that the psychosphere is disturbed by the elite's rituals and that its effects seep through the reality of the masses. However, these effects are not only symbolic: they influence society's morals, values, and behavior. This is represented by the evolution of Martin Hart's family.

MARTIN HART AND HIS FAMILY

Played by Woody Harrelson, Martin Hart is very much the opposite of Rustin Cohle. A simple look at the character's names gives a good idea of their mindset. The name Rustin Cohle sounds like "rust and coal" – two materials associated with decay and toxicity – which represent his world vision. In contrast, Martin Hart's last name sounds like "heart" – the muscular organ that keeps people alive. Far from being detached from the material world like Cohle, Hart intensely lives the emotional trials and tribulations of human experience. Like most humans, he is also deeply flawed. While considering himself to be a Christian, he has a propensity for adultery and violence.

It is, however, the evolution of his family that is the most telling. While his family has nothing to do with the main investigation, the series spends a great amount of time describing its evolution. More than simple "character development", the Hart family represents how average citizens are ultimately affected by the foul psychosphere and the moral depravity of those that rule them.

Although Marty's daughter Audrey has no apparent knowledge of or contact with those who conduct the rituals, she nevertheless appears to be deeply affected by it. As seen above, Marty found her daughter playing with dolls that appear to re-create "pentagram of men". Later, her parents find a book full of upsetting drawings.

One of Audrey's sexual drawings features a masked man touching a woman who has her hands bound behind her back.

In another scene, Marty's girls are seen wearing a tiara with ribbons – which is reminiscent of the Satanic antler crown with ribbons placed on the victims during the rituals.

The tiara ends up on a tree, not unlike the ritual victims.

The foul psychosphere appears to affect Audrey's behavior and her very soul. Her grandfather foretells her future while talking with Marty about "kids today".

> "I've seen kids today. All in black, makeup on their faces. Everything is sex".

While Marty basically dismissed these words as being an old man's ramblings, Audrey eventually grows up to become exactly that what her grandfather said.

Audrey dressed in black with makeup on her face. In this scene, she got caught by her father having sex with two guys in a truck. This caused Marty to call her a "slut".

Audrey's transformation from an innocent girl to a promiscuous teen represents how the occult elite's depravity and immorality ultimately affect the entire population. While she is not a direct victim of the occult elite, she is an indirect victim through the foul ambiance she grows up in. We later learn that, as an adult, Audrey "sometimes forgets to take her pills", implying that she has mental health issues and that she was indirectly traumatized by this context. Therefore, through various means, the series shows how the psychosphere is purposely disturbed to create a generation that is morally lost.

Now let's look at the secretive group that is behind this all.

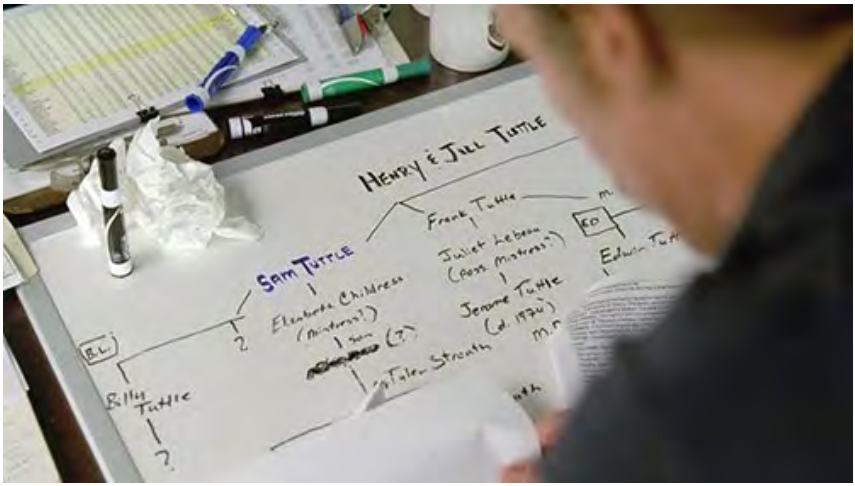
THE SPIRAL – REPRESENTING THE "REAL LIFE" OCCULT ELITE

As the investigation progresses, the detectives learn about a group of "rich men" sacrificing children. They also learn about the mythology surrounding it.

> "There's a place down-South where all these rich men go to

> devil-worship. They sacrifice kids and whatnot. Women and children all got murdered there and something about someplace called Carcosa and the Yellow King. He said there's all these, like, old stones out in the woods people go to, like, worship. He said there's so much good killing down there. The spiral – that's their sign."

We soon discover who's behind these rituals: The elite of Louisiana, members of an ancient bloodline, the Tuttle family. As a Texan, Cohle quickly finds out that one member of the Tuttle family is Governor and another one leads the Church – therefore encompassing the spheres of power that are politics and religion.



As the detectives discover that the rituals are basically a family affair, they begin constructing the Tuttle family tree.

After the detectives catch the deranged redneck, the camera ominously focuses on a lone tree – a tree that is seen multiple times during the series. With its roots firmly gripping the Louisiana soil, this tree represents the family bloodline that rules the region.

The detectives learn that the Tuttles are responsible for a great number of missing children who were abused and killed in a ritual sacrifice. Since the family is extremely powerful, law enforcement and local media are completely silent. The family practices its own brand of Louisiana voodoo mixed with classic Satanic Ritual Abuse (SRA) as practiced by the occult elite. While the family's area of action is very local, it does not take much extrapolation to understand that the Tuttles represent the occult elite that currently rules the entire world.

The Spiral's taste for Satanic rituals, torture, mind control, and abuse of children is representative of the occult elite's darkest obsessions. Even the Spiral symbol in the series is actually used by real-life networks of shady men to secretly disclose their "preferences." Here's an FBI file describing the symbols used by "boy lovers".

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FEDERAL BUREAU OF INVESTIGATION
INTELLIGENCE BULLETIN
Cyber Division, Innocent Images National Initiative

31 January 2007

(U) Symbols and Logos Used by Pedophiles to Identify Sexual Preferences

(U//FOUO) This intelligence bulletin addresses Crimes Against Children Standing Intelligence Requirements Set contained in Q-FBI-2200-005-06, HRWC CAC-VLA 5.

(U//LES) Pedophiles, to include those who sexually abuse children as well as those who produce, distribute, and trade child pornography, are using various types of identification logos or symbols to recognize one another and distinguish their sexual preferences. To specifically indicate the pedophile's gender preference, members of pedophilic organizations encourage the use of descriptions such as "boylove", "girllove", and "childlove."[1] These symbols have been etched into rings and formed into pendants, and have also been found imprinted on coins.

(U) The BoyLover logo (BLogo) is a small blue spiral-shaped triangle surrounded by a larger triangle, whereby the small triangle represents a small boy and the larger triangle represents an adult man.[2] A variation of the BLogo is the Little Boy Lover logo (LBLogo), which also embodies a small spiral-shaped triangle within a larger triangle; however, the corners of the LBLogo are rounded to resemble a scribbling by a young child.[3] Images of the BLogo and LBLogo symbols are depicted below.

UNCLASSIFIED

(U) BLogo aka "Boy Lover"

UNCLASSIFIED

(U) LBLogo aka "Little Boy Lover"

UNCLASSIFIED

(U) BLogo imprinted on coins

UNCLASSIFIED

(U) BLogo jewelry

UNCLASSIFIED//LAW ENFORCEMENT SENSITIVE

1

Actual FBI file describing symbols used by child-abuse networks.

The Spiral on a skull in Carcosa.

In *True Detective*, the Spiral's rituals are drenched in a specific mythology heavily inspired by science-fiction/horror literature, notably from H.P. Lovecraft.

The Mythology

In *True Detective*, sacrifices are made to the "Yellow King" which is basically an effigy of a horned god and they take place in an abandoned structure dubbed Carcosa. The mythology surrounding the Spiral borrows heavily from science fiction literature, notably Robert W. Chamber's *The King in Yellow* (aka the Yellow King), which mentions a lost city named Carcosa.

> Along the shore the cloud waves break,
> The twin suns sink beneath the lake,
> The shadows lengthen
> In Carcosa.
>
> Strange is the night where black stars rise,
> And strange moons circle through the skies
> But stranger still is
> Lost Carcosa.
>
> Songs that the Hyades shall sing,
> Where flap the tatters of the King,
> Must die unheard in
> Dim Carcosa.
>
> Song of my soul, my voice is dead;
> Die thou, unsung, as tears unshed
> Shall dry and die in
> Lost Carcosa.

The term Carcosa was also used by H.P. Lovecraft in his famous Cthulhu Mythos. Why is Lovecraft so often referred to in the series? His works are greatly revered in several occult circles and, considering the fact that the series is about satanic ritual murders, it makes sense.

H.P. Lovecraft

While H.P. Lovecraft's Cthulhu Mythos, is usually considered as a near-satirical atheist work of fiction (it's about monstrous alien gods), it nevertheless gained great notoriety

with societies with a more metaphysical world view. For instance, Anton LaVey's book *The Satanic Rituals* includes a chapter entitled "The Metaphysics of Lovecraft"

> *The Satanic Rituals* consider Lovecraft to be a conduit of sorts for "unseen Powers": "Whether his sources of inspiration were consciously recognized and admitted or were a remarkable 'psychic' absorption, one can only speculate." The rituals consist of evoking names of the Cthulhu Mythos along with the inevitable "Hail Satan," in mock ceremony evoking the elaborate proclamation and community response of the Catholic Mass.
> – Dennis P. Quinn, Cults of an Unwitting Oracle: The (Unintended) Religious Legacy of H. P. Lovecraft

Kenneth Grant, an occultist who was a prominent member of Aleister Crowley's secret society Ordo Templi Orientis (O.T.O) wrote extensively on the importance of Lovecraft's works.

> For Grant, writing in 1980, Lovecraft should be praised for his abilities to "control the dreaming mind that it is capable of projection into other dimensions." It is well known that Lovecraft often gained inspiration for his stories in his dreams. For Grant, Lovecraft received actual arcane knowledge in his dreams, which was then expressed through the Cthulhu Mythos. Grant has inspired many magicians, some of whom have moved more into the realm of Lovecraft's fictional writings.
> – Ibid.

Lovecraft's works are therefore highly regarded by occult or satanic groups who are heavily bent on rituals. Some symbols associated with these societies appear throughout the series.

Reggie Ledoux, one of the culprits (more of a patsy) carrying out rituals has a tattoo of Baphomet inside an inverted pentagram – the sigil of the Church of Satan.

Although the detectives caught and killed Reggie Ledoux, they ultimately learn that the killings are still happening. Even at the end of the series, when the detectives get their hands of Errol Childress (the crazy stereotypical redneck), there are clues implying that he's not the real culprit – he's just a patsy.

Errol Childress – Patsy of the Elite

While investigating the Tuttle family, the detectives discover that the reverend has children from a mistress. One of them is Errol Childress, a "bastard son" who was treated badly. In fact, everything about him points toward him being a victim of a multi-generational satanic cult.

Errol has scars on his face because he was disfigured as a child by his family.

In this important shot, we see that the Spiral symbol was burned into Errol's flesh, as if he was "branded" by it. In short, he is not the head of the club, he is more of a traumatized victim.

At the end of an episode, Errol eerily says "My family's been here a long, long time." and then proceeds to mow the lawn in a spiral pattern. This symbolically represents how everything the occult elite does is in plain sight – for those who have "eyes to see". It also shows how Errol is obsessed with this symbol and was programmed by it.

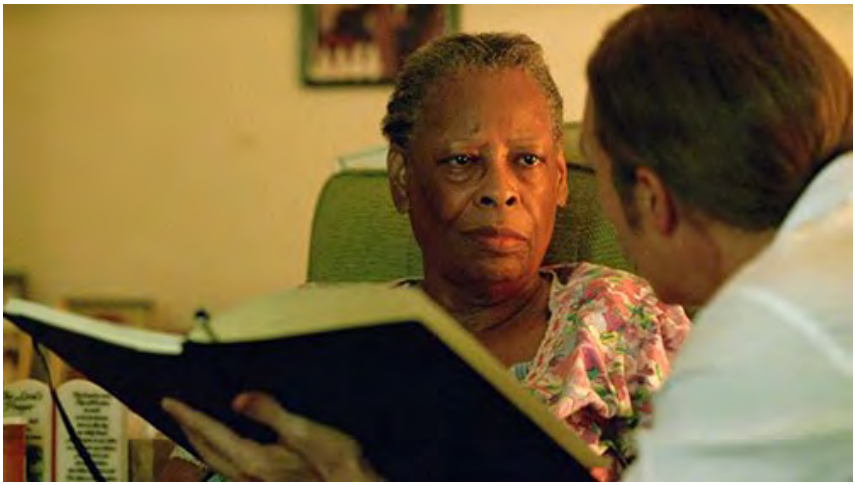
The show provides several clues hinting to the fact that Errol Childress is actually a victim of trauma-based mind control. First, he speaks with distinct accents – a classic symptom of a person with multiple personas. Errol effectively alternates between a typical Louisiana drawl and a distinguished British accent. The contents of his house are also quite telling.

Errol's house is full of dolls (many of which are beheaded). Not only do these dolls add to the "creep" factor, but they are also a classic symbol to represent multiple personas created through Mind Control.

In the opening sequence of the show, the face of a child projected on a telephone (the one at Errol's house). The dial is on the child's head, a way of portraying how victims of the Spiral are mind-controlled.

While his father is one of the richest and most respected people in Louisiana, Errol lives in a filthy shack with an

equally filthy half-sister with whom he copulates. In other words, Errol is clearly not part of the "elite" but an illegitimate byproduct of it. While he is the ultimate "bad guy" of the series, it is rather clear that he's simply another victim of the Spiral. Even people who worked for the family were victims.



When the detectives visit Delores Jackson, an ex-maid who worked for Tuttles, we also see signs of mind control.

Although Delores became mentally ill and generally unresponsive (as if she was traumatized in her life), she gets very excited when Rust shows her images of devil nets – as if they were trigger images. She then begins reciting lines as if they were programmed into her.

> "You know Carcosa? Him who eats time. Him robes, it's a wind of invisible voices. Rejoice! Death is not the end!"

It is therefore quite clear that the real people behind the Spiral were never caught in the series. The series ended the same way real-life stories involving the occult elite often end: A mind-controlled patsy takes the fall and dies, leaving the real culprits untouched. While Errol did actually commit atrocious crimes, he was a product of a deeper system.

When the detectives finally found and killed Errol, they are sent to the hospital to heal their wounds. There, we hear a TV news report stating:

> "The State Attorney General and the FBI have discredited rumors that the accused was in some way related to the family of Louisiana Senator Edwin Tuttle."

This little piece of information confirms the State Attorney General, the FBI and mass media, in general, are "in cahoots" with the Spiral because they are using disinformation to clear the family's name.

Rust then tells Marty that, although they caught Errol Childress, their job was not complete.

> "Tuttles, the men in the video … We didn't get them all"

To which Marty replies:

> "Yeah, and we ain't gonna get 'em all. That ain't the kind of world it is, but we got ours".

Marty's grim assessment about "how the world is" basically means that the real occult elite does not get caught. By saying "we got ours", he means that they got what they were supposed to get: The chosen patsy. This is not a comforting message regarding the occult elite, but it is the sad truth.

IN CONCLUSION

The series *True Detectives* spurred all kinds of discussions and theories about the identity of the killer. However, beyond the classic "whodunit", there is a constant message communicated throughout every episode. It is about our society, about who rules it and about the unseen forces that influence us all. It is about the psychosphere, a concept that is obscure to most of us, but that is nevertheless extremely important in occult elite circles. Through mega-rituals

amplified by mass media, the elite actively looks to generate shock, fear, and dismay in the general population, whose thoughts then get projected back to the psychosphere. This disturbance causes the human race to live in a toxic atmosphere, ruled by specific symbols and thoughts. Furthermore, as portrayed by Audrey in *True Detectives*, a disturbed psychosphere causes society to break down, to become immoral and obsessed with dark thoughts. This is what they revel in.

Despite all of this, the series ends with Rustin Cohle having an epiphany and "seeing the light" because, for a moment, he saw the "spirit world", where his dead daughter waited for him. Cohle realized that, beyond this material world, the one that is ruled by powerful sadistic families, there is another dimension – an eternal one – where they have no power at all.

"NOAH": A BIBLICAL TALE REWRITTEN TO PUSH AN AGENDA

Since its release in early 2014, the big-budget movie "Noah" has caused controversy for not being biblically accurate. While that is certainly the case, the movie does more than take liberties with the Bible: "Noah" pushes messages that have nothing to do with the Bible. These messages are actually political and come directly from the world elite. The primary message? Humanity needs to be cleansed … again.

Throughout his movie-making career, Darren Aronofsky has created quite a few controversial movies with a powerful underlying message (see my article on the movie Black Swan here). None of his work can be considered "idiotic" and, despite what critics say, *Noah* is not an idiotic movie either. Sure, it contains giant stone monsters, primitive bazookas and Noah killing a bunch of poor souls, but the movie is smart enough to effectively communicate several of its core messages, twisting one of the oldest tales in the world to push an agenda that is very 2014.

While many viewers were upset about the many liberties taken in this retelling of Noah's Ark – a tale that exists in Jewish, Christian, and Muslim literature – the messages added to the story should be even more upsetting. *Noah* re-formats this ancient tale to describe the basic premise of a new religion, one that has been pushed on the masses for years. Based on the elite's long-term Agenda of drastically depopulating the Earth, this new religion is about radical environmentalism, the devaluation (and even hatred) of

human life, and the re-alignment of morality towards a new axis.

Through its odd narrative, the movie turns the tale of Noah's Ark into an absurd and disturbing adventure that leads viewers wondering: Why is God so evil? And why is Noah such a jerk? When Noah's wife asks him if "the Creator" (that's the name for God in the movie) will help them survive, Noah's answer is almost comedic, as if he was describing a super-villain:

> "He's going to destroy the world".

While the Bible explains that the Great Flood was caused by a mysterious race of Giants corrupting and "infecting" humanity, the movie does not go that route. Instead, it repeatedly tells us that humans are evil and deserve to die.

FORMATTED FOR TODAY

Before getting into the actual story, I need to point out a detail that is seemingly trivial, but that tells loads about the movie's true goal: Why is everybody dressed as if they got their clothes from the world's first Zara store?

Even if he lives in a barren, God-forsaken land (with no sewing equipment in sight) Noah always finds a way to look quite stylish. Whether he's wearing a nice coat with fancy buttons, backpacks with all kinds of straps and pockets, perfectly fitted sexy polos or pants that strangely look like jeans, Noah is not your typical robe-wearing Biblical figure. He actually looks like a hipster going to Starbucks. Even his wife looks quite modern with her nicely designed, form-flattering shirt and cool pants, complete with stylish patches.

These made-for-a-2014-audience outfits basically tell us that *Noah* is not about the Bible – it is about today. It is a message to humanity right now, directly from the elite.

While the premise of *Noah* is based on the Biblical story from the book of Genesis, the creators invented characters, subplots, symbols, images, and messages to completely reshape the tale, giving it a twisted, disturbing and wholly "unspiritual" meaning. Even if one watches the movie fully expecting a "creative retelling" of Noah's Ark, it is difficult to not be disturbed by the bloody, violent, near-psychopathic tangent taken by the main character. I mean, Noah actually kills a bunch of people in the movie! How can that remotely make sense in the divine context of the story? Well, it actually

does make sense … when we understand that the movie is meant to sell a new religion dictated by the world elite composed of values it wants the masses to adopt. One of these values is that human life is cancer on Earth that needs to be eradicated. In other words, they want humans to sincerely believe they are evil to justify depopulation. Of course, as the movie tells us, most humans do die … EXCEPT those of the chosen bloodline. And that is what the elite wants us to think. We must all die to save the Earth … except them.

Noah is strikingly similar to another movie analyzed on Vigilant Citizen: *2012*. As I noted in this article, *2012* is a disaster movie that is essentially about the rich and powerful people (the elite) surviving a gigantic flood while everyone else dies. The movie was full of references to the tale of Noah's Ark and even shows helicopters transporting various animals to giant ships. The movie posters of *Noah* and *2012* are also strikingly similar.

***Noah* and *2012* tell the same story but in different time periods. The outcome is the same: The masses die while a "chosen few" survive. It seems that the occult elite enjoys the story of Noah's Ark very much.**

Noah is, therefore, a reconstitution of a biblical story tailor-made to fit the Agenda continually being pushed by the elite … and as usual, the Agenda is rather upsetting. It promotes the idea of massively depopulating the Earth and sells it as an ecological mission. Extreme environmentalism is the new religion being sold to the masses through fear.

This religion is not only promoted in works of fiction, it is found in real life monuments. The Georgia Guidestones is a gigantic collection of stones (dubbed America's Stonehenge) on which are laid out ten NEW commandments.

The first "commandment" of the Guidestones: "Maintain humanity under 500,000,000 in perpetual balance with nature". From the 7 billion people on Earth today, 93% of humanity would need to die to reach 500 million.

In the article I wrote about the Guidestones, I explain that it was built by members of occult secret societies. The last commandment of the stones sums up the main message of the movie *Noah*:

> "Be not a cancer on the Earth – Leave room for nature – Leave room for nature".

In Noah, it is explained that humanity needs to be extinct because it is disrespectful to nature. That is not what is said in the Bible, but that is the message this movie (and the elite) wants you to absorb.

Vilifying Humanity to Justify Depopulation

Right from the first scenes of the movie, Noah (dressed in his little Zara outfit) talks to his kids about hardcore environmental concepts that were probably the last thing on people's minds in these very ancient times. When Noah's son sees a pretty flower and tries to pick it, Noah jumps in to stop the senseless destruction.

Noah tells to his son *"You see how the flowers are attached to the ground? It's where they should be. They have a purpose."*

That little scene announces Noah's rather extreme brand of environmentalism. A little later, Noah sees "men" (a pejorative term in the movie) hunting an animal in order to eat it. Noah runs to the rescue of the animal and stabs one of the men in the leg. He then calls his act of violence "justice". Yes, Noah is apparently an extreme vegan who stabs people who eat meat.

When Noah's son asks him why these evil men believe that eating meat gives them strength, he replies:

> "They forget strength comes from the Creator".

This, of course, is not found in the Bible. It is part of the movie's message that basically says "Animals > Humans". Throughout the movie, Noah refers to animals as "the innocent" while humans are perceived as scum who deserve to die. Noah, however, seems to forget that many animals are carnivorous beasts who spend most of their time hunting and devouring other animals. Some might say: That is what God intended.

Noah has a dream where all humans die drowning, but animals swim towards the surface. He really hates humans.

At one point Noah tells his children:

– We've been chosen to save the innocent. The animals.

– Why are they innocent?

– Because they still live as they did in the Garden.

Throughout the movie, Noah, the "hero of the movie" displays absolute hatred for humanity and avoids it at all costs. Every time he sees "men" or man-created structures, he automatically becomes worried.

Twisting the Biblical Bit About the Giants

To further its anti-humanity message, the movie significantly twists and contorts Biblical passages about a mysterious race called the Giants found in the book of Genesis. In the Bible, the Giants are offsprings of a group of 200 "Sons of God" who descended to Earth to mix with humans. They are said to have taught humans advanced skills such as metallurgy, metal working, cosmetics, sorcery, astrology, astronomy, and meteorology. Because the Giants disobeyed God, they were

also called the Fallen Angels. (Interesting note: Lucifer is also referred to as a Fallen Angel and is said to have brought forbidden knowledge to men).

Noah is aided by a bunch of big monsters made of rocks called the Giants. Many viewers were put off by this Lord of the Ring-style fantasy CGI addition.

In the book of Genesis, it is said that the Giants (also called the Nephilim) were a hybrid race of sons of God and human females.

> When human beings began to increase in number on the earth and daughters were born to them, the sons of God saw that the daughters of humans were beautiful, and they married any of them they chose. (...) The Nephilim were on the earth in those days—and also afterward—when the sons of God went to the daughters of humans and had children by them."
> – Genesis 6:1–4

The Nephilim are described in the Bible (and other apocryphal texts) as a race of giants who lived among humans. They ultimately became a destructive presence and were said to have consumed "all acquisitions of men". In order to rid these beings from Earth (along with the humans who mixed with them) God caused the Great Flood.

The Bible, therefore, describes the Giants as the main cause of humanity's corruption. The movie, however, portrays the exact opposite. In *Noah*, the Giants are described as gentle teachers who came to aid humans, but ultimately became victims of humanity's cruelty. Later, Giants actually help Noah build the Ark! In short, the movie inverted important parts of the Bible to say that humanity is solely responsible for its demise because it had evolved into a state that was beyond repair. The movie also makes it clear that its anti-humanity message is still applicable today.

In one significant part of the movie, Noah tells his family the "first story he ever heard". It begins with the first line of the Bible "In the beginning, there was light" but then devolves into a grim speech about the evils of humanity.

Noah's story about humanity is intercut with images of modern soldiers killing men. This is a rather clear way of telling us that Noah's desire to rid Earth of humanity still applies today.

The movie, therefore, pushes the viewers to conclude that humanity is, once again, beyond hope. Massive depopulation is therefore not a horrible catastrophe but a necessary "cleansing process". Noah himself says:

> "Fire consumes all. Water cleanses. It separates the foul from the pure. The wicked from the innocent. And that which sinks from that which rises. He destroys all, but only to start again."

This line is not from the Bible. It comes from the minds of psychopaths who want to depopulate the Earth and describing it as a "cleansing process". Depopulation is good. Death equals cleansing.

In the end, Noah realizes that not all humanity needs to die after the flood: His family survives. And there lies another important message of the movie: Depopulation does not apply to all humanity. It only applies to those who are not part of the "chosen" bloodline. This is the kind of the message the occult elite wants us to assimilate because they believe THEY are the chosen bloodline.

IT'S ALL ABOUT THE BLOODLINE

Spoiler alert: Noah and his family survive the Great Flood. But no one else does. Right from the beginning of the movie, we are told that the survival of humanity must go through a specific bloodline. Viewers immediately learn that Noah descends from Seth while the bad guys descend from Cain – a fact that is apparently VERY important.

In one of the first scenes of the movie, we see a young Noah receiving his birthright by his father. Around Noah's father's arm is the skin of the snake of the Garden of Eden which represents the continuation of the line of Adam.

Noah then goes to touch the finger of his father, which is illuminated by the snakeskin. This "magical" scene represents the passing down of the "chosen" bloodline from one generation to another.

Of course, none of this is mentioned in the Bible. It is one of

the many fabrications added to flesh out the story and to give it a specific angle: God favors a specific bloodline.

Later in the movie, Noah's father, Methuselah, is depicted as a reclusive but supernatural being who magically guides Noah through the Creator's plan. While Methuselah was never mentioned in the Bible as having a role in the construction of the Ark, this addition strengthens the idea of the bloodline.

There are other strange "non-Biblical" additions to the movie that ultimately makes us think that Noah is not a "man of God", but a jerk who only wants to see his bloodline survive. For instance: Noah actually kills a bunch of people.

When humans try to get to the Ark, Noah gets mad and starts slaying a bunch of people, cutting their heads off and spearing them.

We even see the Giants kicking and stomping humans by the dozens as if they were cockroaches. And these are "good guys".

In another gut-wrenching (and completely invented) scene, Noah purposely allows his son's girlfriend to be trampled to death by hundreds of people.

Noah could have saved that girl. Although Ham assured his father that this girl was "good and innocent", he lets her die a horrible death.

How can a man, that is supposedly chosen by the Creator, allow the death of an innocent girl? Why was this added

to the movie? Because it is continuously communicating a message: Whether she was good or not is irrelevant. The girl was not part of the bloodline. Therefore, she must die. It is not about being a good person. It is about who you descend from.

After the flood, Noah turns into a disturbed, depressive, psychopath. When he learns that his daughter-in-law is pregnant, he is convinced that he must kill the little girl to make sure that humanity does not reproduce.

In yet another scene that was never in Bible, Noah holds a knife to his granddaughter's face in order to kill her.

Noah, however, realizes something incredible: He does not feel like stabbing his own granddaughter in the face. Although he first believes that he had let down the Creator by not killing the girl, he ultimately learns that he did the right thing by "showing mercy". But what about the countless humans he killed? Wasn't there any mercy for them? No. Because they were not part of the bloodline. The Creator allowed Noah to murder people when they were not "chosen". Incidentally, that is what the occult elite believes.

The movie ends the way it began: With a sacred oath to the latest addition to the bloodline.

The movie depicts Noah's "divine" quest as a cruel and violent process carried out by a man who is steadily turning into a psychopath. While stranded on the Ark, his own family begins to resent him as he obsesses over the fact that everybody needs to die. While he is merely following the Creator's orders, he appears to be animated by a deep-seeded hate of humanity, which leaves viewers with an "unholy" feeling. There is, however, a character that counterbalances Noah's "do it my way or else" doctrine: Tubal-Cain.

Tubal-Cain is the "bad guy" of the movie and descends from Cain (unlike Noah who descends from Seth).

Tubal-Cain is the "leader of humans", and, therefore, Noah's mortal enemy. While Tubal-Cain is the "bad guy", he is ironically the character who says the most thoughtful and sensible lines, which causes viewers to somewhat identify with him. Contrarily to Noah, he is not ashamed to be human and is proud of humanity's accomplishments. Furthermore, he feels somewhat forsaken by the Creator who left his kind to roam a desolate land. He seeks to emancipate himself from the Creator's rule through his own means. In this sense, he is a representative of a Gnostic point of view that perceives the Creator a demiurge – a lower god who imprisoned mankind in a material world. This is why God is called "the Creator" in the movie. It refers to the Gnostic concept of demiurge, the near-malevolent creator of the material world.

Tubal-Cain is briefly mentioned in the Bible as a "forger of all instruments of bronze and iron" and an "instructor of every artificer in brass and iron". However, he is never mentioned in the story of the Great Flood and has no link with Noah.

So why did the makers of the movie choose this obscure Biblical character to become Noah's arch-nemesis? Because, while Tubal-Cain is an obscure figure in the Bible, he is an extremely important figure in the most widespread Gnostic Mystery School on Earth: Freemasonry.

A Masonic emblem depicting two balls and a cane. A code for … Tubal-Cain.

Not unlike Hiram Abiff (a leading figure in Masonic lore and ritual), Tubal-Cain is an obscure Biblical figure who takes a great importance in esoteric teachings. As a proficient maker of weapons, he represents humanity's potential to build its own power – without the Creator. Various Masonic sources describe the esoteric significance of Tubal-Cain.

> "He was the inventor of edge-tools, and introduced many arts into society which tended towards its improvement and civilization. Tubal Cain is the Vulcan of the Pagans, and is thought to have been closely connected with ancient Freemasonry. Faber says that "all the most remarkable ancient buildings of Greece, Egypt, and Asia Minor, were ascribed to

> Cabirean or Cyclopean Masons," the descendants of Vulcan, Dhu Balcan, the god Balcan, or Tubal Cain. Oliver says, "In after times Tubal Cain, under the name of Vulcan and his Cyclops, figured as workers in metals and inventors of the mysteries; and hence it is probable that he was the hierophant of a similar institution in his day, copied from the previous system of Seth, and applied to the improvement of schemes more adapted to the physical pursuits of the race to which he belonged.
>
> For these reasons Tubal Cain has been consecrated among Masons of the present day as an ancient brother. His introduction of the arts of civilization having given the first value to property. Tubal Cain has been considered among Masons as a symbol of worldly possessions.
> – Albert Mackey, "A Lexicon of Freemasonry"

In Manly P. Hall's "The Lost Keys of Freemasonry", Tubal-Cain is described as the "forefather" of Freemasons.

> "The day has come when Fellow Craftsmen must know and apply their knowledge. The lost key to their grade is the mastery of emotion, which places the energy of the universe at their disposal. Man can only expect to be entrusted with great power by proving his ability to use it constructively and selflessly. When the Mason learns that the key to the warrior on the block is the proper application of the dynamo of living power, he has learned the mystery of his Craft. The seething energies of Lucifer are in his hands and before he may step onward and upward, he must prove his ability to properly apply energy. He must follow in the footsteps of his forefather, Tubal-Cain, who with the mighty strength of the war god hammered his sword into a plowshare.
> – Manly P. Hall, "The Lost Keys of Freemasonry"

Mystery Schools love Biblical characters who did not rely on God to gain knowledge and power. Tubal-Cain is a prime example. In *Noah*, Tubal-Cain attempts to communicate with the Creator – not as a servant, like Noah, but as an equal.

> "I am a man. Made in your image. Why will you not converse with me? I give life. I take life away. As you do! I am like you! Am I not? Speak to me!"

Although Tubal-Cain realizes that humanity is about to be wiped away, he finds an unexpected person to carry on his legacy: Noah's own son, Ham.

Tubal-Cain presents a sword to Ham. He is giving him the opportunity to "become a man" by giving him the power to take life.

Throughout Noah's quest, Ham feels ignored, rejected and infantilized. He feels that he cannot become a man without being with a woman – a right that is denied by his father. Tired of being punished and humiliated, Ham leaves the Ark and mixes with the "nasty" humans. There, he finds a "good girl" he wants to marry. However, Noah leaves her to die and drags Ham back to the Ark by force.

When Ham meets Tubal-Cain, he finds the kind of father figure he has been looking for. Instead of a life of blind servitude, Tubal-Cain offered Ham the means to be a "real" man. During the flood, Tubal-Cain found a way to sneak inside the Ark and, while hidden with the animals, he "initiated" Ham to his philosophy.

> "Your father filled this ship with beasts while children drown. He belittles you by telling you you must serve them. No. They

> serve us. That is the greatness of men. When the Creator finished making the sky, the ground, the sea and these beasts, he wasn't satisfied. He needed something greater. Something to take dominion over it and subdue it. So he made us in his image. Us. This is your world Ham, seize it".

While these words were said by the "bad guy", he was nearly quoting actual Biblical verses. This only adds to the movie's general confusion and mixed messages.

> "And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth."
> – Genesis 1:26, KJV

Tubal-Cain then ultimately urges Ham to kill his father:

> "A man isn't ruled by the Heavens. He is ruled by his will. So I ask you. Are you a man? Good. Because if you're a man, you can kill".

Ham does not kill his father … he kills Tubal-Cain. However, this fateful act does not seem to bother Tubal-Cain. To the contrary, he knows that, by killing him, Ham has successfully completed his initiation. While dying, Tubal-Cain tells Ham:

> "Now you are a man".

In his last moments, Tubal-Cain gives Ham the snakeskin of the Garden of Eden (he stole it from his father). This signifies that Ham is Tubal-Cain's successor – not Noah's.

After surviving the flood, Ham does not reintegrate with Noah's family. He leaves them behind and makes his own path.

Ham leaving his family represents the Gnostic path surviving the Great Flood.

We don't know if Ham managed to reproduce (probably not). However, we do know that, in the Bible, the story that

immediately follows Noah's Ark is the story of the Tower of Babel – a gigantic tower built by humans to "fight God". It appears that the Great Flood did not "cleanse" anything and that Tubal-Cain's lineage survived the Flood after all.

IN CONCLUSION

In the Bible, the story of Noah's Ark is told in a few simple verses and is filled with enigmatic bits that are never explained (i.e. who were the Giants exactly?). The movie *Noah* fills in the answers to some of these questions in its own way by augmenting the Biblical tale with fabricated stories and characters, ultimately giving this ancient story a very modern twist. The same way Russell Crowe's snazzy outfits were tailor-made for a 2014 audience, the messages in *Noah* were also tailor-made for a 2014 audience.

The movie basically presents two philosophical views: One that is meant for the ignorant masses and one that is meant for "those in the know". The ignorant masses are told to follow a radical brand of environmentalism that leads to self-hatred: Because humanity is the evil force behind war, suffering and the destruction of nature, it needs to be "cleansed". This message fits with the occult elite's depopulation Agenda and is embodied by Noah. At the other end of the spectrum, Tubal-Cain represents humans seeking godhood, acquiring the physical and mental tools to reach the same status as the Creator. This is the Gnostic philosophy adopted by the occult elite. While embodied by the "bad guy", it is nevertheless presented as an alternative to the absurdity of the Creator who created humanity to then destroy it.

In short, Noah is far from an "idiotic" movie (as some reviewers have stated). It manages to sell a New Age religion based on self-hatred while giving a nod to the occult elite, those who fancy themselves to be descendants of Tubal-Cain.

But the occult elite does not believe in radical environmentalism OR care about human life. They are the ones behind all our major wars and their greed is the main cause of nature's destruction. Through movie's like *Noah*, they are trying to put the burden of their own wrongdoings on the unsuspecting masses who usually do as they are told. They want us to welcome the idea of a "great cleansing".

In the Bible, after the Great Flood, God himself states :

> "I establish my covenant with you: Never again will all life be destroyed by the waters of a flood; never again will there be a flood to destroy the earth."
> – Genesis 9:11

So, whether you believe in the Bible or not, know that if there is another major "cleansing" on Earth, it will not come from "the Creator". It will come from those who have brainwashed you for years, convincing you to believe you are a cancer on Earth.

"RETURN TO OZ" : A CREEPY DISNEY MOVIE THAT IS CLEARLY ABOUT MIND CONTROL

The 1985 Disney production *Return to Oz* is considered by many as one of the most terrifying children's movies ever made. While many of its scenes are indeed pure nightmare fodder for young minds, there is one fact that is even more disturbing: The movie is actually about a young girl being subjected to the sadistic world of trauma-based mind control.

Warning: Gigantic spoilers ahead!

When *Return to Oz* was released in 1985, the movie received a somewhat cold reception. While viewers were expecting a sequel to the 1939 classic *The Wizard of Oz*, the movie ultimately delivered a much darker experience. While *The Wizard of Oz* featured munchkins singing about lollipops, *Return to Oz* features Dorothy being taken to a grimy mental hospital, strapped down on a bed to be electroshocked … and then things get worse.

Described by one movie critic as "*bleak, creepy and sometimes terrifying*", *Return to Oz* is one of those movies that makes one wonder why they were marketed to children. However, when one understands the hidden underlying meaning of the movie, things make more sense. The movie is secretly about trauma-based mind control, the most sadistic practice known to man, so those behind it probably took sadistic pleasure in scaring young viewers around the world.

Return to Oz symbolically describes the horrific process of trauma-based mind control as experienced by a young girl.

Also known as MKULTRA, mind control is about subjecting victims to trauma that is so intense it causes them to dissociate, or disconnect, from reality as a response mechanism to protect their conscious mind. The slave's handler then creates a programmable alter-persona he can manipulate. (If you have no idea what I'm talking about, read this article: The Origins and Techniques of Monarch Mind Control). Through fantasy, *Return to Oz* describes the programming process of a young girl that has dissociated from reality into a world created by her handler.

THE WIZARD OF OZ: THE OCCULT ELITE'S FAVORITE PROGRAMMING TOOL

In my article on *The Wizard of Oz*, I explained how the movie was used in MKULTRA as a programming tool on mind control slaves. The same way Dorothy goes "over the rainbow" to escape to the Land of Oz, MK slaves, who are being brutally tortured are told to go "over the rainbow" and dissociate from reality to escape the unbearable trauma.

> "The Wizard of Oz was chosen in the late 1940s to be the basis for the Illuminati/Intelligence community's trauma-based total mind control programming. As a way of enhancing the effect of the programming, Monarch slaves are conditioned to place trigger items into their lives."
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

While *The Wizard of Oz* was chosen and twisted to become a programming tool, *Return to Oz* was custom-made to become an ode to mind control. Based on L. Frank Baum's *The Land of Oz* and *Ozma of Oz* (books 2 and 3 of the series), the Disney production added several key elements to the tale to make it about mind control. For instance, in the books, Dorothy is not sent to a psychiatric ward to get electroshocked. Why was this unsettling bit added to the movie? *Return to Oz*

follows the same basic script as several other movies used in mind control such as *Alice in Wonderland*, *Labyrinth*, and even *Coraline*: An inquisitive young girl escapes reality to explore a fantasy land filled with fun and adventure, where no rules apply. However, in the world of MK, that fantasy land is actually a symbol of dissociation – the place where the mind escapes to in order to cope with trauma.

Let's look at the upsetting strangeness that is *Return to Oz*.

RETURN TO OZ

The movie begins where *The Wizard of Oz* left off. Dorothy is in her room and keeps thinking about the magical Land of Oz. Auntie Em is concerned because she hasn't been able to get a good night's sleep. What does she do about this situation? She decides to bring her to a "therapist" who specializes in electroshocking his patients back to reason. That's great parenting right there.

Before Dorothy leaves for the ward, she finds a key with the symbol for Oz. It represents the key to her core personality – her true self.

At the clinic, we see Dr. Worley holding the key. This represents him taking over her mind and becoming her MK handler.

Dr. Worley tells Dorothy *"I know exactly what will cheer you up!"* and presents to her his electroconvulsive therapy (ECT) machine.

Dr. Worley tells Dorothy that his machine has eyes and a mouth. This foretells the fact that this machine will become an actual character in the twisted world Oz – the world Dorothy will be taken to while dissociating.

While looking at the machine, Dorothy sees the reflection of another girl. The electroshock machine is the gateway to her alter persona – Ozma.

The head nurse, dressed in a creepy black dress, walks Dorothy to her room.

As Dorothy walks down the dark, scary hallways of the institution, we can hear “patients” screaming and lamenting. This place is nothing less than an MK ULTRA programming site. Mind control did not exist in the 19th century (the time period where the movie is set), and this entire part of the movie was added by Disney.

After being kept in isolation for a while, Dorothy is forcibly strapped to a bed.

Dorothy is taken to a room where the head doctor (aka head handler) is waiting with his ECT machine.

Dorothy is being prepped for electroshock.

Dorothy, however, appears to be lucky. Right when Dr. Worley turned on the ECT machine, the power goes out. At this point, we are under the impression that Dorothy avoided being electroshocked due to a perfectly timed power outage. However, as the rest of the entire movie will clearly tell

us, that is not the case. Dorothy did, unfortunately, get electroshocked, but it is subtly implied. In fact, the shock was so violent and intense that it caused her to dissociate from reality. The lights going out in the room symbolize her core personality going out. From this point on, Dorothy's "adventures" actually represent her going through the motions of mind-control programming while being completely dissociated. What happens to Dorothy immediately after the blackout is relevant.

Dorothy's alter persona appears out of nowhere to retrieve her.

When Dorothy asks Ozma about the people she hears screaming, Ozma replies that they are *"patients who have been damaged and locked in a cellar"*. In other words, they are MK slaves.

OZ – THE LAND OF DISSOCIATION

Ozma leads Dorothy to the Land of Oz – which represents the inner-psyche of the dissociated slave. Completely created and manipulated by the handler, Oz causes Dorothy to be a stranger in her own mind. The things she sees and perceives are a thoroughly distorted version of the reality lived by Dorothy at the mental institution.

Several clues indicate that, despite being in the Land of Oz, Dorothy is still physically in the mental institution. First, all of the people we see in the institution exist in the Land of Oz … as a crazy scary version as perceived by an MK slave who has dissociated.

The head nurse of the institution becomes Mombi the evil witch in the land of Oz. The male nurse who tied down Dorothy to a bed is a "Wheeler" in Oz.

The head nurse is the "Grande Dame" of Illuminati Mind Control, a twisted, sadistic motherly figure.

> "An Illuminati Grande Dame will assist the programmers to insure that the proper script is given to the child and that a psychotic break doesn't occur causing the victim to lose their mind."
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

The male nurse is a secondary programmer who is often in charge of torturing and traumatizing the victim. For this

reason, he is perceived as the head of the Wheelers, a bunch of unpredictable jerks who wear terrifying masks.

This thing pops out of nowhere, accompanied by a loud sound. A great way to give children who watched that movie nightmares.

Dr. Worley is the Nome King in Oz.

In mind control terms, Dr. Worley is the chief handler, the main programmer of the MK slave. For this reason, Dorothy perceives him as the Nome King. He rules the Land of Oz because he rules the mind of Dorothy.

There are more clues indicating that Dorothy never left the institution. The implication of these clues is rather sad. The friends she makes in Oz are actually objects seen around the institution at the beginning of the movie. For instance, her "best friend" in Oz is actually the ECT machine.

Tik Tok, Dorothy's lovable mechanical friend is actually the ECT machine. This implies that Dorothy was programmed in believing that the thing that is torturing her is a friend. That is the life of an MK slave.

The movie clearly links Tik Tok and the ECT machine by focusing on their winding up key at different points in the movie.

Tik Tok was part of the original book written by L. Frank Baum, but the link with the ECT machine was added by the good people at Disney who were obviously intent on giving this story a disturbing MKULTRA twist.

The pumpkin in Dorothy's room in the clinic becomes her friend Pumpkinhead in Oz.

AN ADVENTURE LEADING TO MIND CONTROL

After fleeing the institution with Ozma, Dorothy ends up in Oz – Oz representing her inner-world, her psyche as a dissociated MK slave. As a stranger in her own head, Dorothy is constantly watched, the same way MK slaves feel watched at all times.

In the land of Oz, rocks, walls and everything else have eyes. They constantly spy on Dorothy and report back to the Nome King.

Dorothy quickly finds the all-important Yellow Brick Road which will lead her to the Emerald City. In the world of mind control, the Yellow Brick Road is the path laid out by the handler for the slave to follow during programming.

> "Monarch slaves are taught to "follow the yellow brick road." No matter what fearful things lie ahead, the Monarch slave must follow the Yellow Brick Road which is set out before them by their master. For some slaves used as track stars, their Yellow Brick Road was the track they had to run. The Yellow Brick Road is the runway in which alters were trained to fly off from to exit their internal world and take the body. The Yellow Brick Road also pertains to the assignment that an alter is given. To follow the Yellow Brick Road is to go down the road that has been assigned by command. The Yellow Brick Road programming

is placed into the child's mind via the Yellow Brick Road of the Wizard of Oz story. Remember the key words, "Follow the Yellow Brick Road."
– Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Although Dorothy – and the viewers – are lead to believe that the Yellow Brick Road is the road to a land of wonders, it is actually the path the handler has laid out for the slave to follow during programming.

The Yellow Brick Road leads Dorothy to an abandoned place where everybody is turned to stone.

Women turned to stone with their heads cut off.

Bringing the Land of Oz back to life becomes Dorothy's mission. And that's what her handler wants her to do.

MOMBI – THE FIRST STAGE OF PROGRAMMING

After shaking off the creepy Wheelers, Dorothy enters the castle of Mombi, the evil witch (who is also the head nurse in the mental institution). Dorothy's encounter with Mombi implies that Dorothy is being programmed by the head nurse in the clinic.

The entire castle is plastered with mirrors – even the floor.

The castle represents the inner-world of the MK slave that is programmed to mirror itself ad-infinitum.

> "Mirrors, and lots of them, are important in occult programming because they make images. They create so many internal images one doesn't know which way to go. In programming Monarch slaves, mirrors are used a great deal. Within the Monarch slave's mind, countless mirror images are made. The slave sees thousands of mirrors everywhere in their mind."
> – Ibid.

Mombi shows Dorothy her collection of heads … and takes off hers.

Mombi selects a new head.

Not only is this upsetting scene nightmare fodder for children, but it is also pure MK symbolism. The collection of heads represents various alter-personas that can be programmed into the slave.

After her traumatic encounter with Mombi, Dorothy escapes the mirrored castle. She is ready for the final stage of her programming: Dealing with the Nome King aka Dr. Worley.

THE NOME KING

The Nome King lives in a dark underground cave, which indicates how deeply he is ingrained in Dorothy's inner-world. At first, he appears to her as a rocky face in the wall.

The Nome King is literally embedded in the wall, indicating he is part of the fabric of Dorothy's psyche as a dissociated MK slave.

As the handler, he makes all of the rules of her inner-world and controls its structure. We see him tearing down walls, creating doorways and summoning all kinds of things. Like a true handler, he begins by displaying a reasonable, and even compassionate, side.

Dorthy is being comforted by the handler that is programming her.

The Nome King tells Dorothy *"I know just the thing to cheer you up!"*, which is the same thing Dr. Worley told Dorothy before showing her the ECT machine. Like a true handler, the Nome King proposes a "game" to Dorothy, which is yet another way to further programming. As the game progresses, the Nome King separates himself from the walls and becomes more human.

As Dorothy interacts with the Nome King, he becomes increasingly human, which represents the handler becoming increasingly present inside the slave's head.

The Nome King's patient and reasonable side, however, doesn't last long. Like a true MK handler, once the game is over, he turns into a terrifying monster who has the power to destroy the slave's entire being.

The Nome King turns into a giant rock monster. Notice that he has one eye. As I stated about 9400 times on this site, the one-eye is all-important in the world of Monarch Programming.

As the Nome King turns into a giant monster, he tears down

all of the walls of the cave – turning it into a fiery hellhole. We are symbolically witnessing Dorothy undergoing intense trauma by her handler.

As Dorothy attempts to escape the cave, these demon-like things pop out of the walls and attempt to grab her.

Dorothy manages to escape the cave and manages to bring back the Land of Oz back to life. Did she defeat her foes? While it appears to be the case, she actually only followed the script of her programming. The ultimate goal of MK programming is the split of the core personality into alters – and that's exactly what happens.

CELEBRATING THE PROGRAMMING

After defeating the Nome King, the entire Land of Oz takes life. While it appears to be a good thing, it actually represents Dorothy's dissociative mind becoming fertile soil for the programming of alter personas. During the celebrations, Dorothy faces a mirror and her alter persona, Ozma, appears to her.

Seeing a different person in the mirror is a powerful MK symbol. We see it several times during the movie.

Ozma then touches Dorothy and walks through the mirror. Dorothy's core persona split.

As Ozma walks out of the mirror, she becomes "real". Dorothy's programming is complete and Ozma, her programmed alter persona is fully present in her mind. Ozma tells Dorothy :

> "I will look in on you from time to time, and if you wish to return to Oz, I will make it so."

In other words, Ozma now part of Dorothy's being and she can return to the Land of Oz (dissociation) at any time.

Back in Kansas, Dorothy understands that, while she is back to reality, her programming is still within her.

While staring at the mirror (again), Dorothy sees Ozma. The alter-persona is part of her life … forever.

IN CONCLUSION

While *Return to Oz* was already considered as one of the scariest movies ever marketed to children, understanding its underlying meaning makes it simply evil. Through deceitful storytelling, Return to Oz tricks viewers into witnessing the story of a young girl being taken to a mental ward to be tortured, traumatized and programmed by sadistic handlers. One can easily picture this movie being used as a programming tool used on actual MK slaves.

Using L. Frank Baum's books as a primary source, Disney added a great number of new elements to the story to turn it into a true ode to mind control. Understanding the true meaning of *Return to Oz* is understanding the real mindset of Disney and those behind mass media in general. They are

the Nome Kings and they see us as Dorothy. Time to stop following the Yellow Brick Road like mindless slaves and make our own path.

"LUCY" : A MOVIE ABOUT LUCIFERIAN PHILOSOPHY

Luc Besson's *Lucy* is a movie about a woman who unlocked the full, 100% potential of her brain power instead of the 10% humans reportedly use. While many viewers were confused by the movie's odd mix of pseudo-science and action scenes, the core of the movie lies in a whole other realm: It is about the Luciferian philosophy of the occult elite and its futuristic pendant, transhumanism.

Warning: Gigantic spoilers ahead

Lucy is a science fiction movie that combines profound existential questions with a bunch of action scenes involving Asian gangsters. While this dichotomy wasn't well-received by critics, there is an esoteric message hiding behind it all. *Lucy* is indeed more than a movie in which Scarlett Johanson being a "bad-ass" – it is an allegorical tale celebrating the philosophy of the elite: Luciferianism.

The fact that the main character is named Lucy is the first clue hinting towards the philosophical basis of the movie. The name Lucy and Lucifer both derive from the Latin word "lux" which means "light". Lucifer means "light-bringer" in Latin, and is considered by Luciferians to have brought divine knowledge (light) to humans after being cast out of heaven by God. In Luciferian circles, Lucifer is perceived as a "savior" who gave humans the knowledge necessary to ascend to divinity. In the movie, Lucy is a human version of Lucifer, as her increased brain capacity allows her to gain the knowledge required to become a god.

Going further than ancient Biblical tales, the movie is also labeled “transhumanist”, which is a modern, futuristic byproduct of Luciferian thought. Transhumanism is about humans reaching another level of development through man-made technology and robotics. To fully understand *Lucy*, we will need to look further into these two concepts.

LUCIFERIANISM AND TRANSHUMANISM

“Luciferianism” is a word that is rarely used because the word “Lucifer” is associated with Satan in Judeo-Christian theology. It is nevertheless the philosophy that overwhelmingly prevails in the highest circles of society – what we call the occult elite. Interpreted in several forms, Luciferianism can be associated with philosophical currents such as humanism, Gnosticism, and Kabbalism and is the driving force behind secret societies such as the Rosicrucians, the Freemasons, and many others.

Luciferianism is about humans reaching divinity through human means. This philosophy is symbolically represented by two mythical figures who bear similar characteristics: Prometheus and Lucifer. Both of these figures are considered by some circles to be benefactors of humanity as they brought fire and light (representing divine knowledge) to struggling humans. They gave mankind the means to become gods themselves, through their own means.

From this perspective, Luciferians interpret Biblical tales from a unique vantage point. In Genesis, Luciferians consider the snake who gave Eve the forbidden apple to be a hero, as he is the one who brought humanity knowledge of good, evil and everything in between. The story of the tower of Babel, a human construction meant to reach God in the sky is viewed favorably by Luciferians as it represents humanity’s struggle to reach divinity; the building of this

immense tower was, however, stopped by God who is perceived as a jealous demiurge who trapped humans in the physical world.

In the 20th century, a high-tech version of this philosophy appeared as transhumanism, a movement that seeks the use of science and robotics to push humanity to another stage of development. Transhumanism's admitted ultimate goal is the total merging of humans and robots. While most people who agree with transhumanism probably do not know much about Luciferianism, one of its "founding fathers" clearly sees the connection.

The British philosopher Max More first articulated the principles of transhumanism as a futurist philosophy in 1990 and started a worldwide intelligencia to promote it. One of his essays, entitled "In Praise of the Devil" goes deep in a theological territory to connect transhumanism with Luciferianism.

> The Devil—Lucifer—is a force for good (where I define 'good' simply as that which I value, not wanting to imply any universal validity or necessity to the orientation). 'Lucifer' means 'light-bringer' and this should begin to clue us in to his symbolic importance. The story is that God threw Lucifer out of Heaven because Lucifer had started to question God and was spreading dissension among the angels. We must remember that this story is told from the point of view of the Godists (if I may coin a term) and not from that of the Luciferians (I will use this term to distinguish us from the official Satanists with whom I have fundamental differences). The truth may just as easily be that Lucifer resigned from heaven.

According to More, Lucifer probably exiled himself out of moral outrage towards the oppressive demiurge Jehovah. He, therefore, describes the basis of Luciferian thought:

> God, being the well-documented sadist that he is, no doubt wanted to keep Lucifer around so that he could punish him

> and try to get him back under his (God's) power. Probably what really happened was that Lucifer came to hate God's kingdom, his sadism, his demand for slavish conformity and obedience, his psychotic rage at any display of independent thinking and behavior. Lucifer realized that he could never fully think for himself and could certainly not act on his independent thinking so long as he was under God's control. Therefore he left Heaven, that terrible spiritual-State ruled by the cosmic sadist Jehovah, and was accompanied by some of the angels who had had enough courage to question God's authority and his value-perspective.

What does this all have to do with Lucy? Well, *Lucy* is about everything above. It is about humanity reaching divinity through knowledge, about using science and technology to break "biological barriers".

Although all of this might sound positive, there is a troubling, dark side to it all: Only a select few can be "illuminated" by the light of Lucifer. The rest of humanity is perceived as a lesser race with lives of no value. For this reason, Lucy remorselessly kills a bunch of people, including many innocents. This is what Luciferian thought is truly about.

LUCY AS A REGULAR, EVERYDAY IDIOT

At the beginning of the movie, Lucy is a young woman who is clearly not a genius. She is manipulated by the douchebag she is dating to bring a suitcase to some person inside a hotel. She ends up getting mixed up in a high-stakes Asian mob deal – and she's confused and panicky the entire time.

The first scenes of the movie are intercut with footage of a cheetah hunting a prey. This is a rather heavy-handed way of telling us that regular, un-illuminated humans act like animals in the jungle.

As she gets roughed up by the mobsters, Lucy wears a feline-print vest which tells us that Lucy is a regular, animalistic human who has yet to reach a higher level of evolution.

The mobsters end up turning Lucy into a drug mule. They insert into her body a packet of CPH4, a synthetic drug that is about to flood the European market. After receiving a kick in the stomach, the packet located inside Lucy breaks and her body absorbs the contents of the entire packet. This causes her brain to become increasingly powerful.

At one point, a doctor tells Lucy:

> “Pregnant women manufacture CPH4 in the sixth week of pregnancy in tiny quantities. For a baby, it packs the power of an atomic bomb. It’s what gives the fetus the necessary energy to form the bones in its body. I heard they tried to make a synthetic version of it.”

In the philosophical context of the movie, the fact that the drug is synthetic (which means that it was created by humans), is important as it ties in with the transhumanist philosophy of human evolution through science and technology.

Is there any scientific truth to Luc Besson’s premise? Here’s a part of an interview with Besson discussing the science behind *Lucy*.

> Q: Some people are complaining about the fact that the science behind your film — the whole idea that humans only use 10 percent of their brains — is not true. What’s your response to that?
>
> A: It’s *totally* not true. Do they think that I don’t know this? I worked on this thing for nine years and they think that I don’t know it’s not true? Of course I know it’s not true! But, you know, there are lots of facts in the film that are totally right. The CPH4, even if it’s not the real name — because I want to hide the real name — this molecule exists and is carried by the woman at six weeks of pregnancy.

While the scientific facts behind the movie are nebulous, the symbolic meaning of it all is not. While Lucy is in the process of transforming into a transhuman superhero, Professor Norman (played by Morgan Freeman) gives a presentation about the untapped power of the human brain. His speech quickly turns into an advertisement for transhumanism.

Dr. Norman explains that the only aim of simple cells is to make the knowledge they've acquired go through time. The only ways to accomplish that is to either become immortal or to reproduce … Lucy did not reproduce.

Professor Norman then says something that comes straight from a pamphlet for transhumanism :

> "It's up to us to push the rules and laws and go from evolution to revolution".

In other words, humans need to reach another stage through technological and scientific advancement, not through natural evolution.

This is exactly what happens to Lucy. Along with acquiring a great amount of knowledge, Lucy develops extra-sensory perception (ESP) and is even able to control matter and other people. But one thing is terribly wrong: As soon as Lucy becomes smarter, she starts shooting and killing people. Why?

LUCIFERIAN LUCY: A REPRESENTATIVE OF THE OCCULT ELITE

Someone once said: "It is not about how much knowledge you have, it is about what you do with it". What did Lucy do when she became the most intelligent person on Earth? Did

she cure cancer? Did she find a solution to world hunger? Did she invent an economic system that is fair and profitable for all countries on Earth? Nope. She grabbed a gun a started shooting Asian guys. Even worse, she goes on to cause pain and suffering of innocent people.

As soon as Lucy breaks out from her cell, she kills everybody in the vicinity. Is remorselessly killing people a sign of advanced intelligence?

While killing those involved with her capture is somewhat understandable (although she probably did not need to kill everybody), the bloodshed does not end there. When she goes outside, she shoots a taxi driver in the leg because he did not immediately comply with her request. Later in the movie, Lucy drives like a crazy person and causes a ten-car pileup.

How many people died and got injured in the wreckage caused by Lucy? Lucy doesn't care.

The pain Lucy causes is also psychological. When a doctor asks Lucy to prove her powers, she "enters" his brain and reminds him of the death of his daughter in specific detail. She could have told him about the color of his car, but why do that when you can talk about the most painful memory imaginable?

Lucy's transformation takes a very specific direction and being a "good person" is not part of it. Her metamorphosis caused her to completely lack moral values, compassion, and consideration for other human beings. Apparently, being extremely intelligent turns you into an evil transhuman robot. Lucy herself says:

> "I don't feel pain, fear, desire. It's like all things that make us human are fading away. It's like the less human I feel, all this knowledge about everything, quantum physics, applied mathematics, the infinite capacity of a cell's nucleus. They're all exploding inside my brain, all this knowledge."

If one examines Lucy's evolution, one realizes that she turns into exactly what the occult elite represents. She uses her powers to control people and to advance her aims despite the human suffering she is causing. She morphed into something that is not human and, all of a sudden, regular humans are

treated by Lucy as lesser beings that are idiotic, manipulable and expandable.

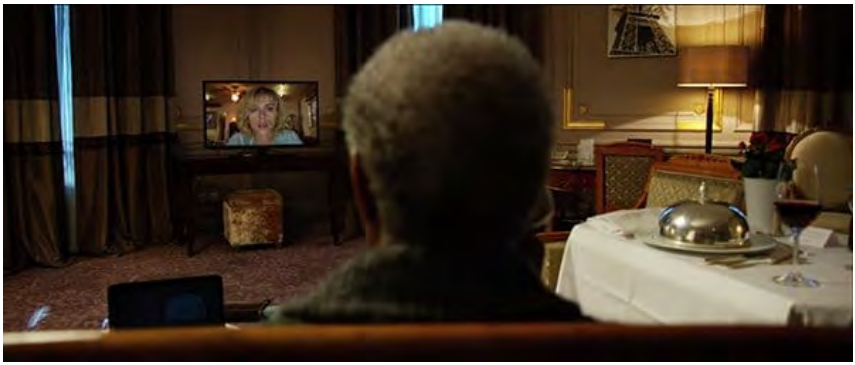
Throughout Lucy's transformation, we see close-ups of her eyes which keeps changing forms (sometimes appearing reptilian) which emphasizes the fact that she is not human anymore.

Lucy also has no trouble using sex (one of the humans' animalistic weaknesses) to get what she wants.

Also, like the occult elite, she spends a LOT of time controlling and monitoring people's electronic devices.

Not unlike the NSA, a creation of the elite to control the flow of information across the world, Lucy can easily take control of electronic devices.

She can literally visualize and consult the data emitted by mobile phones, not unlike the NSA.



Of course, like the elite, she can appear on television. Interestingly enough, the television in Dr. Norman's hotel room is a Samsung. A recent news story revealed that Samsung Smart TVs can listen to your conversations (even when they're off) and send the information collected to a "third party" (which can easily be the NSA).

Like the occult elite, Lucy is not on a pure, noble mission for illumination. There is a dark side to her actions, and, apparently, since she's the hero of the movie, it's all good.

LUCY ASCENDS TO DIVINITY

Towards the end of the movie, Lucy is less a human being than a divine being who sacrifices her terrestrial life to becoming nothing less than a god (I don't use the term goddess because gods are neither male nor female). Lucy's meeting with Dr. Norman at La Sorbonne University turns into a strange, high-tech, occult ritual where she transcends space and time to achieve divinity. During the entire ritual, lowly, idiot humans kill each other nearby in a flurry of gunshots.

The ultimate goal of Lucy's transcendence is to pass on the knowledge she obtained, the same way two simple cells pass on their knowledge through time. However, according to Dr. Norman, this knowledge might be too powerful for mankind.

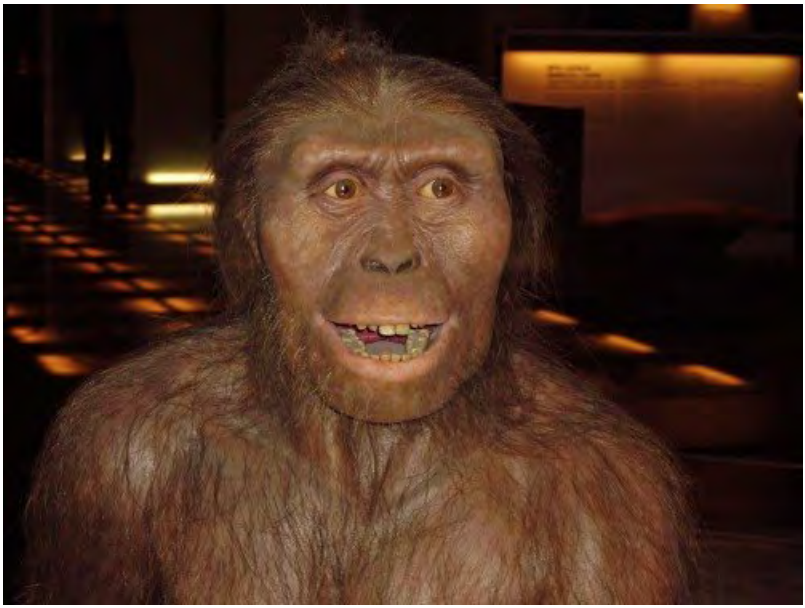
> “But all this knowledge, Lucy. I’m not even sure mankind is ready for it. We’re so driven by power and profit. Given man’s nature, it might bring us only instability and chaos (...). I just hope we’ll be worthy of your sacrifice”.

This is the thinking behind secret societies who “hide” their occult knowledge from the uninitiated behind several layers of symbolism (occult literally means “hidden”). The profane masses are considered too unworthy and primitive to deal with powerful knowledge. In short, Luciferians are extremely elitist.

As Lucy transforms, she emits a great burst of light. As stated above, Lucifer means “light-bringer”.

Lucy gradually turns into a big, black mass of crappy CGI and uses it to create a super-mega-computer to store her knowledge. Lucy sits in the middle of a ritualistic pentagram to give the process an occult undertone.

Before completing her transformation, Lucy uses her powers to travel through space and time in order to visit various landmarks around the world. She ends up face to face with Lucy, ” the first human on Earth”.



Discovered in 1974 in Ethiopia, Lucy is the name given to the remains of the "first human on Earth" – a never-seen-before species called Australopithecus afarensis. It is considered by scientists to be a "missing link" between animals and humans.

In a symbolic gesture, Lucy points her finger towards the other Lucy.

Lucy goes back a few million years in the past to meet Lucy the half-monkey. We, therefore, witness a Luciferian version of the Genesis, where Lucifer gives the "divine spark" to Lucy the half-monkey which will ultimately separate humans from animals.

The scene is, of course, a heavy-handed reference to Michelangelo's mural where God creates Adam. The painting is also briefly shown earlier in the movie when Dr. Norman talks about humanity's amazing accomplishments despite only using 10% of its brainpower.

Michaelangelo's mural depicts God giving life to Adam, the first man on Earth. The scene with the two Lucy's provides a "higher-intelligence", Luciferian version of Creation.

But today's humans are still stuck at 10% brain power and

still act like morons. While Lucy transcends space and time, a whole bunch of people die a few feet from her.

This is not simply a "cool action scene". It is a way of communicating the Luciferian elite's beliefs: "Non-Illuminated" humans are idiots and deserve to die."

During the relentless fire between cops and mobsters, a statue of Robert de Sorbon – the founder of the University is destroyed – symbolically representing ignorant humans destroying knowledge.

After the ritual turning Lucy into an immortal god, she gives Dr. Norman a USB stick containing all of her knowledge, which is pretty convenient.

When a cop barges into the room and asks where is Lucy, he receives a text message that sums up the entire movie.

Lucy has become an omniscient being who is everywhere at all times. She acquired the qualities of a god. Like a true Luciferian, she achieved god status through knowledge.

The cop then looks towards the sky in admiration, the same way people usually look towards the heavens when thinking of God.

The movie ends with another symbolic scene: The lifeless body of a mobster seen from above as if it was Lucy overlooking the blood sacrifice that was required to complete the occult ritual.

The movie ends with death, the fate of the uninitiated. Above him hovers the immortal Lucy.

IN CONCLUSION

Lucy was bashed by critics for being somewhat nonsensical – but being "sensical" was not the point of this movie. It is a treatise on Luciferian philosophy, and it can only be fully "appreciated" by those who understand this philosophy. For those who don't, well, there's a bunch of action scenes peppered throughout to keep them entertained. Meanwhile, they absorb the occult meaning of the movie without even realizing what's happening. These action scenes were meant to be in sharp contrast with Lucy's quest for knowledge because Luciferians perceive a sharp contrast between them and the masses. While Lucy's busy achieving immortality and turning into a god, a bunch of clueless guys kill each other for no good reason. And nobody cares. Because their lives are considered worthless.

Therefore, beyond the nonsensical premise of *Lucy*, there is a very "sensical" message, one that is as powerful as it is disturbing: There are two classes of humans on Earth and transhumanism will widen the gap between them. Most of the projects involving transhumanism have been described by observers as "playing God". But this is not simply an expression: It is exactly what Luciferians are about.

"KINGSMAN: THE SECRET SERVICE" OR HOW TO SELL THE OCCULT ELITE TO THE YOUTH

"Kingsman: The Secret Service" **is a spy movie with action, comedic, and some gore. More importantly, it is riddled with symbolism and messages that promote the occult elite's philosophy and its Agenda for the future.**

Warning: Major Spoilers Ahead!

Kingsman: The Secret Service is a modern take on classic spy movies that feature slick Englishmen saving the world. Like most spy movies, *Kingsman* tells a convoluted story that's taking place on an international level, complete with high-stakes politics and high-tech gadgets. Contrary to James Bond flicks, however, Kingsman takes a more youthful, "urban" approach in order to reach that critical crowd. The main protagonist, named Eggsy, is indeed a young, pub-dwelling Londoner from a rough neighborhood, a tough character with whom younger generations can identify, the exact crowd the occult elite is looking to shape, mold and influence. And, behind all of this gadget-ridden, tailored-suits-with-skinny-ties crap, the movie slickly communicates a flurry of messages to its viewership, effectively outlining the elite's philosophy, its modus operandi, and its long-term Agenda. Of course, everything is sugarcoated in a sexy spy package with a lot of violence to make all of these things easily digestible for viewers.

From start to finish, *Kingsman* jumps from one propaganda message to another, culminating in nothing less than a massive "cleansing" of the world population, a gigantic

genocide that would kill everybody except a few chosen elite. If you've read other articles on this site, you know that this is the occult elite's favorite story to tell the masses.

Right from the start, the movie gets into war propaganda territory as we see two Arabs getting killed by a helicopter.

The movie starts with high tech military gear killing two Arabs men. Why? It doesn't matter. They are Arabs, so they're probably up to no good. Their screams of pain are blended with the cool rock music in the background.

The U.S., Great Britain, and other Western nations have been involved in various wars around the Middle-East in the past years. To make sure public support for these wars continues, movies keep promoting the concept that killing Arabs is cool.

We then see a shot of a Middle-Eastern palace being attacked by helicopters. As rumbles from that roll towards the camera, they morph into the names of the production companies that produced the movie. It is a symbolic way of saying that, from the ruins and exploitation of weaker civilizations, the occult elite (and its media companies) gain more power.

Inside the palace, three Kingsman execute an Arab guy. Why? It doesn't matter, he's Arab so he probably did something bad.

The rest of the movie has nothing to do with the Middle East. It was just an introduction to the world of propaganda you are about to witness.

The actual plot revolves around a high-powered and extremely wealthy "eco-terrorist" named Richmond Valentine (played by Samuel Jackson), who is looking to drastically reduce the world population using microchips

embedded in cell phones. The hero of the movie ultimately saves the world but, through the action and explosions, a clear message is sent: Kingsman and Richmond Valentine are two sides of the same clan – the occult elite. Kingsman, with its classy agents and its medieval-inspired lore, represent the mythical side of the occult elite, a fictional and heroic facade that entertains the masses while inspiring awe and respect. Richmond Valentine is the true, ugly, and evil side of the elite, as he works actively with the world's most powerful people to abuse, deceive and annihilate most of the human race – which is considered to be a virus that is killing Earth. While Kingsman and Valentine are portrayed as enemies in the movie, there are enough connections between the two sides to understand that they are two faces of the same coin.

Let's first look at how Kingsman is a romanticized version of the occult elite bloodlines.

KINGSMAN: HOW THE ELITE WANTS YOU TO PERCEIVE THEM

Simply by dissecting the name of the secret service, we understand that Kingsman is the king's men. They exist to protect the interests of the world's royalty, the elite bloodlines who have been in power for centuries.The code name "Kingsman" is taken from the legend of King Arthur and the Knights of the Round Table, an ancient myth that still captures imaginations today. However, most people do not realize that occult circles attribute an esoteric meaning to the King Arthur story, as its symbolism reflects the thinking of secret societies.

> "In the personality of Arthur is to be found a new form of the ever-recurrent cosmic myth. The prince of Britain is the sun, his knights are the zodiac, and his flashing sword may be the sun's ray with which he fights and vanquishes the dragons of darkness or it may represent the earth's axis. Arthur's Round

> Table is the universe; the Siege Perilous the throne of the perfect man. In its terrestrial sense, Arthur was the Grand Master of a secret Christian-Masonic brotherhood of philosophic mystics who termed themselves Knights. Arthur received the exalted position of Grand Master of these Knights because he had faithfully accomplished the withdrawal of the sword (spirit) from the anvil of the base metals (his lower nature). As invariably happens, the historical Arthur soon was confused with the allegories and myths of his order until now the two are inseparable. After Arthur's death on the field of Kamblan his Mysteries ceased, and esoterically he was borne away on a black barge, as is so beautifully described by Tennyson in his Morte d'Arthur. The great sword Excalibur was also cast back into the waters of eternity – all of which is a vivid portrayal of the descent of cosmic night at the end of the Day of Universal Manifestation. The body of the historical Arthur was probably interred at Glastonbury Abbey, a building closely identified with the mystic rites of both the Grail and the Arthurian Cycle.
>
> The mediæval Rosicrucians were undoubtedly in possession of the true secret of the Arthurian Cycle and the Grail legend, much of their symbolism having been incorporated into that order."
> – Manly P. Hall, The Secret Teachings of All Ages

In Kingsman, the leader is of course named Arthur, and Eggsy, the young hero, aspires to become the new Lancelot.

At one point, agent Galahad, Eggy's mentor, explains the origins of Kingsman, a story that directly refers to elite bloodlines. At first, he states that Kingsman began as tailors for the elite.

> "Since 1849, Kingsman tailors have clothed the world's most powerful individuals."

The London headquarters of Kingsman is a classy tailor store.

The fact that Kingsman began as tailors is extremely symbolic. By dressing up the world's most powerful people, they symbolically drape the elite in noble and beautiful garments, effectively "covering them up" and disguising them in something beautiful. In the movie, Kingsman glorifies the elite bloodlines and their philosophy by "draping them" in spy agency heroics.

Galahad then explains how from tailors, Kingsman became a powerful actor on the international scene.

> "By 1919, a great number of powerful individuals had lost their heirs to World War One. That meant a lot of money going uninherited. And a lot of powerful men with a desire to preserve peace and protect life.
>
> Our founders realized that they could channel that wealth and influence for the greater good. And so began our other venture: An independent, international intelligence agency operating at the highest level of discretion, above the politics and bureaucracy that undermine the integrity of government-run organizations."

This origins story cannot better describe the occult elite. Backed by the incredible fortune of a few elite families, Kingsman operates on a level that is "above" democratically-elected government, and acts in total secrecy (you will notice

that, throughout the movie, there is absolutely no respect for democratic governments). Like the occult elite that decides world policies at secret meetings such as the Trilateral Commission and the Bilderberg conference, Kingsman operates on that above-government level. If Kingsman had evolved in the "real world", their major contributors would likely be the Rothschilds, Rockefellers and Duponts, bloodlines of extreme wealth who shaped the world using a level of power that goes way beyond national governments and political parties.

The concept of "bloodline" is extremely important for the Kingsman. When Arthur discusses the death of a Kingsman agent with Galahad, he says:

> "But he wasn't exactly one of us, was he?"

This implies that the Kingsman that died was an "outsider" and not a descendant of the "privileged" bloodline that makes up Kingsman. Is this why these agents appear to have special powers?

Even if Eggsy comes from a poor neighborhood, his father was part of the bloodline, meaning that he is part of the bloodline as well. He, therefore, does not have to live like the other poor saps in his neighborhood – he is a privileged one.

As a child, Eggsy is given the Kingsman pendant because he is "one of them".

When Eggsy gets arrested for stealing a car, he calls the secret number on his pendant and provides the secret password that was given to him by Galahad. Shortly after, Eggsy is released from police custody and Galahad welcomes him personally outside of the police station. Being part of the bloodline means that you are above the law.

At first, Eggsy does not identify with the sophisticated demeanor of Galahad, which is in opposition to his rough upbringing. Eggsy is accustomed to dwelling in pubs and getting into fights with bums who barely act more civilized than feral animals. Portraying the masses as a wild stupid herd while portraying the elite as classy people is a classic way the movie industry celebrates the elite.

When one rowdy Londoner threatens Eggsy inside a pub, Galahad gets up and beats the crap out of everybody there using high tech gadgets. Bloodline = good. Regular people = bad. During the end credits, we see Eggsy (who subsequently became a full-fledged gentleman) beat the crap out of the same people again, in the same pub. He became part of them.

Before the pub fight, Galahad tells Eggsy:

> "The lack of a silver spoon has set you on certain path, but you needn't stay on it. If you're prepared to adapt and learn, you can transform."

In other words, Eggsy, who grew up in poverty, is fortunate enough to be part of the bloodline that gives him to the opportunity to "ascend" to an elite level. He must, however, "transform" and be initiated to the elite. Like in occult secret societies, initiation to Kingsman involves an oath of secrecy under the penalty of death. In fact, Kingsman recruits are each given a body bag to symbolically represent their fate if they break their oath.

The training of the recruits was filmed at Wrotham Park – a gigantic mansion that was built in 1754.

The fact that the Kingsman train at Wrotham Park, which is the type of country house built by the elite for the elite, further reinforces who they are connected to.

The Wrotham Park mansion was designed by Isaac Ware, a renowned English architect, and a Freemason. He is credited with bringing to England Palladean architecture, inspired by the works of Italian architect Andrea Palladio, a favorite of the occult elite.

> The Freemasons' cult of reason and admiration for the laws of geometry found its expression, as well as fulfillment, in the Italian architecture of the late Renaissance, with the works of Andrea Palladio (1508-1580). The English Freemasons played a significant role in popularising his cult. It was thanks to the members of the Great Lodge of London that Palladio's style became dominant in England, and later also in the United States.
> – Mikołaj Gliński, The True Face of Freemasonry

At one point during the movie, we see a nice shot of the top of the mansion which prominently features Poseidon holding his trident. A great number of building and monuments built in the 18th and 19th century by the occult elite prominently feature Poseidon – maybe because he was the king of Atlantis – the sunken island from which the occult mysteries are said to originate from.

Eggsy is taken to the mansion using a secret underground tunnel and discovers that hidden underneath that building are incredible resources.

You cannot get all of this stuff if you don't have that sweet Rothschild money.

During his training, Eggsy also learns that the elite does not use media to reveal – but to conceal.

Behind Gallahad are the covers of newspapers the day after he accomplished something major for Kingsman. None of them mention him and all of them are about pointless, sensationalist news. Media is used to distract the masses while they are kept in the dark from the truth.

Not unlike initiation rituals of the occult elite occult, there is an important price to pay to enter that rarefied circle.

To complete his initiation as a Kingsman, Eggsy is asked to shoot the dog he was asked to care for since it was a puppy.

Blood sacrifice, which involves the killing of a loved one to prove one's loyalty, is the ultimate price to pay to enter the occult elite. Eggsy did not go through with it because, mainly, that scene would have outraged viewers (unlike killing Arabs). But the concept is there.

Kingsman embodies the mythical side of the occult elite,

draped in ancient lore. The same way tailors drape their clients with lush fabrics, Kingsman drapes the elite class with heroics. However, they then face off with the other side of the elite, the ugly, dirty, evil, sadistic, violent, manipulative and power-hungry side that controls world politics and perceives the masses as a wild herd. This side is embodied by villain Richmond Valentine, whose nefarious agenda perfectly matched the occult elite's Agenda.

RICHMOND VALENTINE – THE TRUE SIDE OF THE ELITE

Simply put, Valentine is an agent carrying out the elite's Agenda and the scapegoat on which people can ultimately blame everything. For this reason, he is the exact opposite of the mythical side of the elite portrayed by Kingsman. He is a Black American guy who dresses in streetwear, who is kind of cowardly and, to top it off, speaks with a goofy lisp. While Kingsman looks to the past with Arthurian references and traditions, Valentine is all the future. He is about the elite's agenda today, about using mass media and technology to accomplish his plans.

Valentine's sidekick Gazelle wears bladed prosthetic legs – the symbol of transhumanism. As stated several times before on this site, selling transhumanism is an important part of the elite's Agenda. To make sure you get the picture, Gazelle uses her special legs to literally cut a Kingsman in half, proving that an "augmented" human is superior to a regular human.

Contrarily to the secrecy of the occult elite, Valentine is all over the media and constantly shows his face in the worlds of politics, entertainment, and technology.

Richmond is live on SKY News to promote a movie about his rise to power. You cannot be more in mass media.

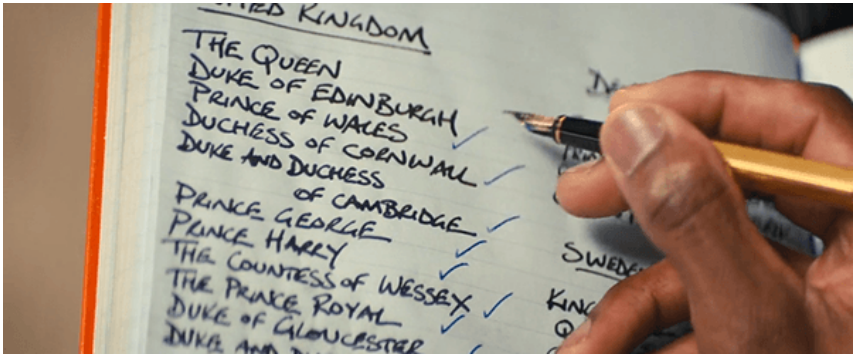
Even while he seemingly represents the exact opposite of the occult elite, he nevertheless carries out its plan. His main goal: To kill everybody on earth, except a chosen few. Not unlike what the elite is doing now, he justifies massive depopulation using ecological arguments such as global warming.

> "When you get a virus, you get a fever. That's the human body raising its core temperature to kill the virus. The planet Earth works the same way. Global warming is the fever. Mankind is the virus. We're making our planet sick. A cull is our only hope. If we don't reduce our population ourselves, there is only one of two ways this can go. The host kills the virus or the virus kills the host. Either way … the result is the same. The virus dies. Sometimes a culling is the only way to ensure this species survives.
>
> I am inviting you to be a part of a new world."

Notice that Richmond uses the word "cull" to describe his plan, which is defined as: "selective slaughter of wild animals". In animal breeding, culling is "the process of removing or segregating animals from a breeding stock based on specific criteria. This is done either to reinforce

or exaggerate desirable characteristics or to remove undesirable characteristics from the group."

"Culling" therefore precisely describes the mindset of the elite: They view the masses as a wild animal breed that spun out of control and that needs to be brought down and selectively slaughtered. Guess who will be "selected" to survive? Not you!



Valentine keeps a list of the people he wants to save by keeping them safe in his remote base while the world collapses. Notice that the list is more about titles than it is about names.

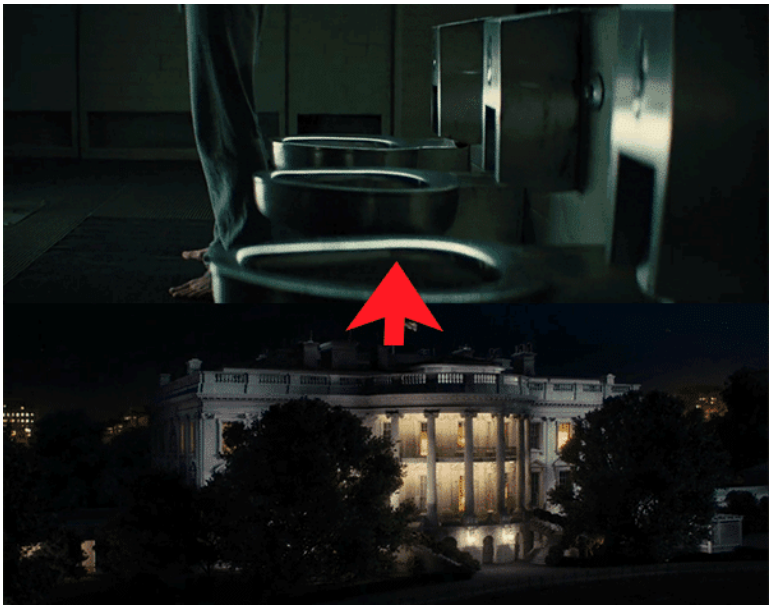
Valentine is looking to reduce world population by inserting mind-controlling microchips into mobile phones. At the flick of a switch, the chip causes people to go berserk and start killing each other.

To make sure his microchips are spread around the world, Valentine offers a free phone (embedded with a chip) to everyone. Of course, people line up in stores to get their free thing.

As an agent of the elite, Valentine's plans operate at a level way above national government. At one point we even see him in the White House talking down to President Obama.

Richmond tells the President to "open his f*cking ears". The elite has no respect for government officials, they are their puppets.

Right after that scene at the White House, we see an interesting transition that carries heavy symbolic meaning:



Right after Richmond gives orders to the US President, we see a shot of the White House. Then, the camera pans up to a shot of the toilet bowls at the Kingsman HQ just as some guy is about to go number two. It is a subtle yet strong image describing how the elite literally craps on "democratic governments".

The elite not only craps on governments, it craps on religions as well because in their "new world" there would be only one world religion. One scene in the movie sums up the elite's entire plan for religions.

The South Glade Mission Church with a gloomy message … or is it a warning from the elite?

In the movie, the South Glad Mission Church is a hate group based in Kentucky that Valentine uses for his own nefarious purposes. We then see a greasy-haired preacher talking about everything but Jesus.

> "Our filthy government condones sodomy, divorce, abortion. And, yet, there is still doubt this is the work of the antichrist! You do not have to be a Jew, a n*gger, a whore or an atheist, science-loving evolution spouter…."

The movie makers made the preacher as awful and offensive as possible to make the viewers hate him and, by proxy, hate Christians in general. Galahad, who has been sent to that church, does not agree with what he is hearing and gets up. He then tells a woman:

> "I'm a Catholic whore whose currently enjoying congress out of wedlock with my black Jewish boyfriend who works in a military abortion clinic. So, hail Satan and have a lovely afternoon madam".

Then Galahad proceeds to kill every single person in that church, in a long, dragged-out, extremely gory scene as cool rock music plays in the background.

Galahad stands in the church surrounded by all of the people he killed. This was one big Illuminati orgy scene.

Although the violence was rationalized by the fact that Galahad was under the influence of Valentine's chip, the movie nevertheless puts something very specific on the screen: One of the heroes of the film says "hail Satan" and then kills every single person inside a church. That is what the elite wants us to see and absorb.

Richmond finally manages to gather his elite guests in a secret underground location where they all chill out and have drinks while the world collapses.

The "select few" await the countdown to celebrate the deaths of billions.

Valentine then gives a speech to his guest that reflects the mind state of the occult elite:

> "I just want to remind you that today is a day of celebration. We must put aside all thoughts of death and focus on birth. The birth of a new age. We mustn't morn those who give their lives today. We should honor their sacrifice and their role in saving the human race.
>
> We must put aside doubt and guilt. You are the chosen people. When folks tell their kids the story of Noah's Ark, is Noah the bad guy? No! Is God the bad guy? No!"

Notice how Richmond refers to Noah's Ark to describe what is happening. As I stated in several other articles, the elite loves the story of Noah's Ark as it also refers to a "cleansing" of humanity (see my articles on the movies 2012, Noah, etc.). Valentine is also comparing himself to God because he started the second "cleansing".

Richmond then activates the switch. We then see a shot of regular people walking around with their phones, taking selfies and insta-tweeting (or whatever the kids do these days). They quickly turn into animals.

The microchips inside phones cause people them to lose their minds and start killing each other around the world.

Luckily, Eggsy puts on a suit, combs his hair and kills everybody in Valentine's lair to save the world.

In the end, the “good guys” won but … they’re ultimately on the same side as the bad guys. Although Valentine’s plan failed, a WHOLE LOT OF PEOPLE still died around the world. Nobody, however, seems to care. Eggsy even grabs some champagne and has celebratory sex with the Queen of Denmark … symbolizing the elite reproducing with itself.

IN CONCLUSION

For comedic spy movie that does not take itself too seriously, *Kingsman: The Secret Service* is nevertheless symbolically heavy and charged with several layers of messages. The movie sums up everything the occult elite is about as a showcase for the mythical aura that has been cultivating for years, while also revealing the elite’s darker plans through a hip-hop villain.

In the end, the movie is an “Elite 101” course, an exposé of everything they want the viewers to absorb. While the elite’s plans are embodied by the bad guy in the movie, they are nevertheless there for the viewer to see and internalize. So, while you believe you are being entertained, you are also getting a hefty dose of predictive programming, which contributes shaping your attitudes and opinions towards specific issues. What else would you expect from the king’s men?

"STARRY EYES" : A MOVIE ABOUT THE OCCULT HOLLYWOOD ELITE - AND HOW IT TRULY WORKS

Starry Eyes is a horror movie about a struggling actress getting mixed up with the Hollywood elite. Through the metamorphosis of the main character, the movie describes how the entertainment world actually works: via rituals, blood sacrifice, and occult initiation.

Warning: This article deals with subject matters that might be disturbing to some. Also, colossal spoilers ahead!

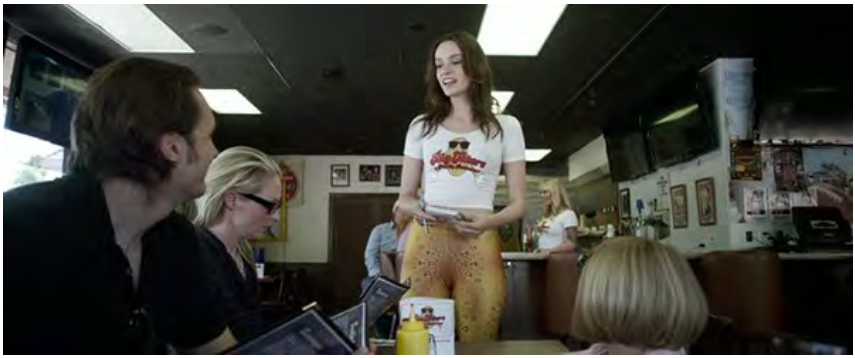
Starry Eyes is a typical horror flick: scary, bloody and disgusting. But the most disturbing part of this movie is not the gore and the violence: It is the fact that there is truth in it, a dark truth that many of us would rather ignore. The movie puts it all there, however, right in our faces, as it graphically describes all of the horrific implications. *Starry Eye*s puts on screen the dark and depraved side of the entertainment industry and the sick motivations of the people who rule it. It exposes the viewers to the elite's obsession with sexual exploitation, blood sacrifices, and satanic rituals as they bask in wealth and social admiration.

While many perceive *Starry Eyes* as a purely fictional film commenting on the desperation of starving artists, those "in the know" realize that a lot of the horror is based on fact. The movie describes rather accurately the process of what happens at the higher levels of the entertainment industry where abuse, exploitation, mind control, occult rituals, and blood sacrifices turn aspiring artists into traumatized sock

puppets. Let's look at *Starry Eyes* and how it portrays the movie industry.

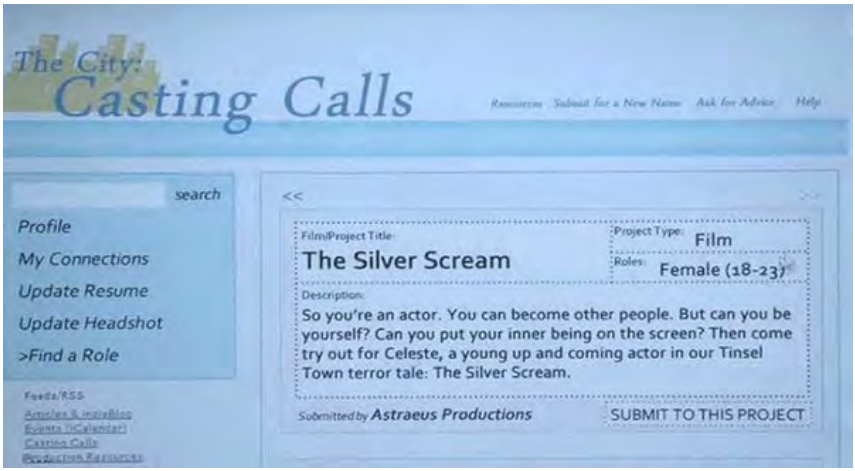
A WAITRESS TIRED OF WAITING

Sarah Walker is your typical struggling actress living in Los Angeles looking to become a big-time Hollywood star. In order to pay the bills, she waits tables at a local restaurant – a job she clearly hates.



Sarah works at Big Taters, a Hooters-style restaurant where the waitresses wear ugly uniforms and sing stupid songs to customers.

Much to the dismay of her boss, Sarah is not focused on her job but is constantly on her phone looking for callbacks from production companies. At home, Sarah finds an intriguing casting call online.



The casting call is for a movie called The Silver Scream. Throughout the movie, the production company insists on the actress "being her true self". Blinded by ambition and ready to do anything to become a star, her true self is rather ugly … and it will become uglier.

At the audition, the aspiring actresses trying out for the lead role are all treated like garbage, and most of them leave in tears. Although she gave it her all, Sarah also fails to impress the auditioners who proceed to make her feel like a talentless nobody. Sarah then rushes to the nearest bathroom where she completely loses it.

Every time Sarah faces failure, she pulls out a fistful of hair from her scalp. Sarah's hair will become, as the movie progresses, a symbol of her transformation from a regular girl to a soulless industry puppet.

As she comes out of the bathroom stall, Sarah is met by one of the auditioners who was impressed by this disturbing display of rage and self-mutilation. She is brought back to the audition room – but she is not asked to read lines. They want to see her have that violent fit again. Although Sarah is reluctant to pull her hair for the viewing pleasure of strangers, she is told: "You've got my attention" and is reminded about the fact that a million other girls could easily take her place. Throughout the movie, Sarah is constantly reminded that a million girls are waiting in line for her spot and that any attention from the all-mighty producers, no matter how strange or degrading their requests, is a rare privilege. At this point, the auditioners only want to see her pull her hair out, and nothing else. So Sarah does it.

Sarah pulls out her hair for the auditioners. The production company is not interested in talent – they want to find someone who has that special "something" in her – that foul desperation that can be exploited in the future.

The audition quickly stops being about a role in a movie and turns into a spectacle of extreme degradation and submission, a prelude to the ordeal she must go through to be an initiate of the occult elite. Although the audition ended with her convulsing on the ground under the cold eyes of the auditioners, Sarah leaves the building feeling happy: She got the company's attention. She gets a callback and the process of transformation truly begins.

SECOND AUDITION

Although she is treated with utter contempt by the production company, Sarah is excited to get a second audition. She is told that the only reason she got a second audition was because of her hair-pulling display – and nothing else. Once again, they are emphasizing the fact that it is not about talent but what she is ready to do to be a star.

At the second audition, things are very different. She enters a dark room with a spotlight pointed at her.

At the second audition, Sarah wears a dress of pale color, which symbolizes her state of purity/innocence. We will later see that the movie follows the exact color code we see in other music videos and movies analyzed on Vigilant Citizen: White (or a pale color) symbolizes purity/innocence, red stands for transformation/sacrifice, and black for initiation. Countless females artists have appeared in videos that symbolically tell the "good girl gone bad" narrative and they all go through this succession of colors. *Starry Eyes* is somewhat of a behind-the-scenes look at what truly happens during that metamorphosis.

When Sarah enters the dark room at the second audition, she is immediately told to strip naked – although the role does not require nudity. Once again, it is not about the role, it is about something way beyond that. It is about turning a girl towards the dark side.

She is told:

> "Let your inhibitions go. If you can't fully let yourself go, how can you ever transform into something else?"

The light then starts flashing and Sarah appears to undergo a process akin to mind control and demon possession. Each

time the light flashes, we see Sarah either making a demonic face or feeling physical pleasure.

During a split second, we see this thing appear on screen while the light flashes. We will later see these mysterious hooded men in the occult rituals of the production company.

At the end of the process, Sarah appears completely consumed. She then notices the pendant worn by one of the auditioners.

The auditioner wears a pentagram with a line going through it.

In short, this was not an audition, it was a hypnotic mind control session intermixed with an occult ritual. Welcome to Astraeus Pictures.

ASTRAEUS PICTURES

When Sarah tells her friends that she auditioned for Astreus Pictures, she is told that “they’re legit” and “the real deal”. In other words, it is one of the few “big time” production companies that produces blockbuster hits. The symbolism associated with Astraeus Pictures subtly tells us about the true forces behind the movie business.

First, Astraeus is the name of a Titan god of Greek mythology and is mostly known for being the god of the dusk. As you might know, dusk is what immediately precedes the darkness of the night … the same way this production company brings darkness to the world.

The logo of Astraeus is also quite telling: It is the top half of a unicursal hexagram.

Left: The logo of Astraeus Pictures. Right: A full unicursal hexagram.

The unicursal hexagram is an important symbol in ritual magic and occult secret societies. It is also the main symbol associated with Aleister Crowley’s philosophy: Thelema.

> The **unicursal hexagram** is so-called because it can be drawn *unicursally*– that is, in one continuous movement. This is significant when forming figures in ritual magick, where a continuous line is preferred to an interrupted movement.

> The symbol was devised by the Golden Dawn, and later adapted by Aleister Crowley as a device of personal significance. It is often worn by Thelemites as a sign of religious identification and recognition.
> – Symbol Dictionary, Unicursal Hexagram

Today, the Thelema is taught by a secret society that is extremely influential in the entertainment industry: the Ordo Templi Orientis (O.T.O.). It is one of the main forces behind the occult, ritualistic side of Hollywood. The O.T.O is also subtly referred to in another "eye-opening" movie, Stanley Kubrick's *Eyes Wide Shut* (read my series of articles about it here).

An important part of the O.T.O's teachings is sex magick – and we definitely witness some of it in *Starry Eyes*.

THE METAMORPHOSIS

After a successful second audition (which was about her standing naked and being exposed to an evil force), Sarah gets the ultimate privilege: A meeting with the producer. Before leaving her apartment, the movie emphasizes the red dress she is wearing: All of her friends comment on it, one of them even adds that "it is a bit much".

In the occult elite's color codes, the red dress signifies turmoil, metamorphosis, and sacrifice. The dress indicates that this meeting is another step in her initiation.

At the meeting, the producer of Astraeus Pictures tells Sarah what all producers tell young, impressionable girls when they want to lure them into a soul-selling contract:

> "We audition a lot of young women in this building, but very few ever make it to this room. Some pretty big names went through here, going way back".

This implies that the Hollywood elite's way of functioning has been going on for decades.

> "The role of Celeste is a really big deal for a young actress with no other credits to her name. Your face will be on a poster, a poster on a wall, a wall in the lobby, a lobby in a movie theater, a theater with a marquee."

For a girl working at Big Taters, hearing these words is what she's been waiting for her entire life – and the producer knows it. He then touches her inappropriately, and things get real.

When the producer starts puts his hand up Sarah's dress, she gets a taste of the true price of fame.

When Sarah tries to make him stop by asking him if he wants her to read some lines, he replies:

> "Sarah, THIS is the audition. You are at the gates. All you need is for me to open them for you".

Once again, nobody is interested in Sarah showcasing her acting talents. The "audition" is once again about her being degraded into giving up her body. Sarah refuses the advances and storms out of the room.

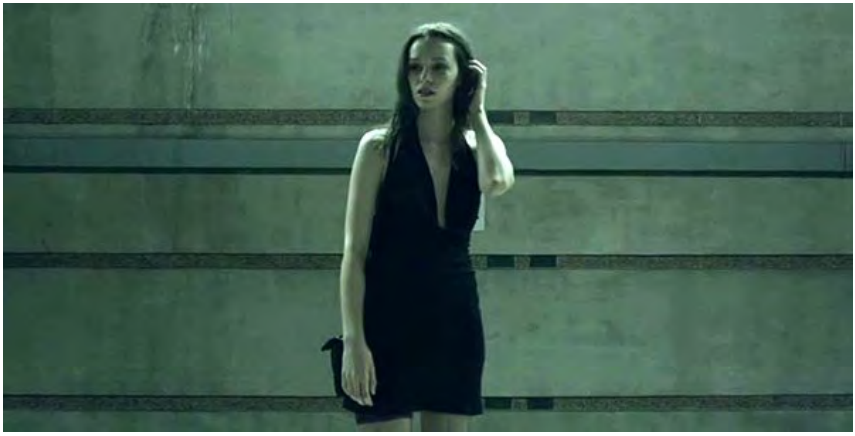
Her return to reality is however extremely difficult. She must beg to get her job back at Big Taters and, coincidentally, she is also told that about a million girls would love to have her steady waitressing job. She then regrets walking out of the producer's room and begins rationalizing doing the unthinkable:

> "I kind of feel I'm selling my soul already. So it might as well be for something I love."

THE INITIATION

Under the influence of drugs and, since the second audition, with something evil burgeoning inside of her, Sarah decides

to go back to see the producer. For that meeting, she wears another symbolic dress.



For her second meeting with the producer, Sarah wears a black dress. The good girl has gone bad.

When Sarah gets face-to-face with the producer, she realizes that it is not simply about "sleeping with him" for his personal perverted pleasure. There is a metaphysical dimension to the process. It is about submission and initiation to an occult order through ritual. When Sarah falls to her knees before the producer, he says:

> "Would you forgo your eyes for a new pair of eyes, eyes that can see with our vision? Would you give up your body to become a vessel for our voice, my voice? Will you give your old life away for a glorious new life?"

Within this oath is the summed up the entire transformation process that turns a regular artist into a full-blown "Illuminati puppet". By "forgoing" her eyes for a new pair, Sarah gives up her ability to perceive reality in order to only see what "they" want her to see. Is this why all industry pawns constantly hide one of their eyes in photoshoots? (See my Symbolic Pics of the Month articles for hundreds of examples.) By giving up her body to become a vessel to their

“voice”, she voluntarily gives up any kind of core values and artistic integrity she might have had to become nothing more than an empty shell pushing the messages of the elite. Finally, by giving her old life away, she completely erases her past self to turn into a new alter persona, an artificial creation that is completely programmed by the elite.

To all of that, Sarah answers “yes”. She then proceeds to pleasure the producer … and things get weirder.

While the producer firmly holds Sarah’s head, we see a pentagram on his hand – indicating the ritualistic importance of this gesture of submission.

Looking at the skies with a crazy look in his eyes, the producer says :

> “The gateway is opened Sarah. All you have to do is be willing to step inside. Kill your old self, Sarah”.

The word “gateway” has a spiritual connotation as Sarah also opens herself to what will appear to be demonic possession.

While this is happening, this guy appears out of nowhere, confirming that this is an occult ritual.

THE SACRIFICE

The days after the disturbing ritual are extremely painful for Sarah. She keeps convulsing violently and feels as is she was dying. She also constantly loses hair which, as stated earlier, represent her true self.

Sarah is turning into the worst nightmare of an aspiring actress obsessed with her body image. This physical change represents the rotting out of her inner-being, her very soul.

While in pain and dying inside and out, Sarah is visited by someone from Astraeus, who shows her a vision.

She sees herself as a movie star, dressed as if she was on the red carpet of the Oscars, complete with a pentagram pendant around her neck, a sign of her being a true industry pawn.

When that vision vanishes, she is still in pain and looking uglier than ever. She then gets a phone call from the producer who says:

> "You can go into the ground and be forgotten forever or you can be reborn. Did you expect it to be painless, that it would be easy, that you'd simply wake up one morning with everything you ever wanted laid out before you? I told you Sarah, dreams require sacrifice. And so do we."

Sarah does not only need to sacrifice her own soul to become "one of them". They require a blood sacrifice. Sarah, therefore, proceeds to kill all of her friends in an extremely violent matter. When the bloody deed is accomplished, men in robes immediately appear and lead her to the final ritual.

THE REBIRTH

After the blood sacrifice, a bunch of rich Hollywood elite people gathers for the ritual celebrating Sarah's rebirth.

Gathered in a circle, “respectable” men and women repeat “Hail Astraeus” as Sarah is buried underneath the pentagram.

The concept of symbolic death and rebirth is of extreme importance in occult secret societies. In most esoteric circles since antiquity, candidates for initiation are made to go through a period of “symbolic death” where they are kept in darkness to then be “born again”. This concept is also central to Christianity as Jesus Christ resurrected from dead after three days in the tomb. The story of Jonah emerging from the great whale is also a part of Jewish and Islamic literature. However, in the case of Astraeus Pictures, the initiate is not on the brink of a great spiritual awakening, she is a mere puppet lured into a Satanic ritual for the profit and the pleasure of her handlers. The elite thrives on tapping into ancient and powerful archetypes and corrupting them for their own nefarious purposes.

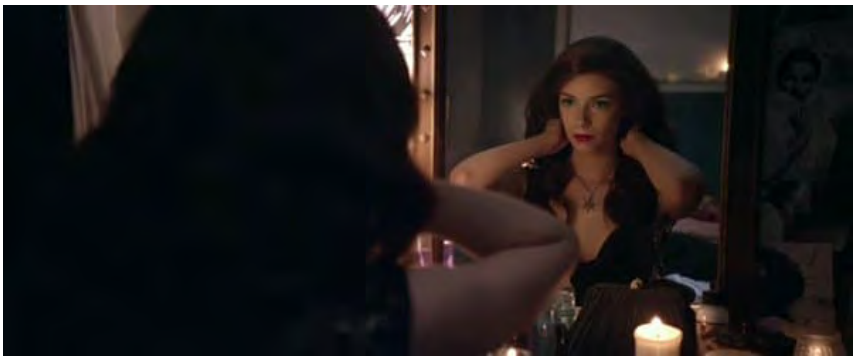
At the end of the ritual, the producers yell “She is ready to transform!”. The next day, Sarah is reborn.

Sarah emerges from the earth completely naked, like a newborn baby. She is also completely bald, which indicates that her old self is completely gone.

Sarah's transformation is so thorough that she even has a new birthday.

Back home, Sarah's roommate finds her lying in bed with a creepy candle-lit shrine to past movie stars who went through the same "transformation" as her.

The roommate notices that Sarah's eyes have changed – she now has the new pair of eyes that see only the elite's vision. Sarah tells her roommate "Things are changing for me" and proceeds to kill her – the last remnant of her past life. Sarah then opens her birthday gift from Astraeus.



In the final scene of the movie, Sarah puts on the wig she received as a present. It represents her new, fake alter persona. She also puts on her pentagram pendant – a sign of her being an initiated industry star.

IN CONCLUSION

If you've read past articles on Vigilant Citizen, you probably

realized that *Starry Eyes* basically encompasses everything that has ever been discussed on this site. By describing Sarah's transformation at the hands of the Hollywood elite, the movie puts on screen the true nature of those who control the entertainment industry … and the world. By clearly conveying the elite's total disdain for the common person and its obsession with corrupted rituals, exploitation, degradation and blood sacrifice, the movie exposes the "true self" of the industry, the same way Sarah exposes her true self to the producers.

If you still believe this is all fiction and that what is said here is all a crazy conspiracy, you might have an acute case of … starry eyes.

"CHAPPIE" AND THE NEW TRANSHUMANIST RELIGION

CHAPPiE is a movie about a police robot with advanced artificial intelligence who gets kidnapped by gangsters. However, the true story of the movie is told through allegory and symbols: CHAPPiE is about the abandonment of old religions for a new, futuristic, transhumanist religion.

Warning: Massive spoilers ahead!

CHAPPiE was created by Neill Blomkamp's, the South African director who is also behind *District 9* and *Elysium*. As in his two previous films, Blomkamp hides a deeper message beneath the guns, the robots and the gangsters, one that even goes in the spiritual realm.

At first glance, the movie appears to be an odd mix of science fiction and Zef aesthetics (South African street culture championed by the rap duo Die Antwoord, who also star in the movie), but there is more than enough symbolism, mainly Biblical, to read a second level of interpretation. Indeed, the story of a sentient robot that becomes aware of its own "mortality" (its battery is dying out) evokes religious and existential questions in the real world where intelligent robots are just about to mix with humanity. However, the movie does not raise its questions or invite reflection. It simply proposes an answer. And that answer can apparently accomplish what religions have been promising since the dawn of time: Immortality. The answer CHAPPiE provides? Transhumanism.

TRANSHUMANISM

The concept of transhumanism has been mentioned often on this site because it is an important part of the mass media agenda. In a nutshell, transhumanism is about the merging of humans with robots in order to create "enhanced" humans. Along with the pragmatic, scientific side of transhumanism comes an entire philosophy and belief system, which mainly rejects the concepts that God's creation is perfect and that humans should not play God.

Max More, the father of transhumanism, eloquently described the spiritual thinking behind the movement in his 1990 essay "In Praise of the Devil". Here's an excerpt: (you can download the full original article here).

> "The Devil – Lucifer – is a force for good (where I define 'good' simply as that which I value, not wanting to imply any universal validity or necessity to the orientation). 'Lucifer' means 'light-bringer' and this should begin to clue us in to his symbolic importance. The story is that God threw Lucifer out of heaven because Lucifer had started to question God and was spreading dissension among the angels. We must remember that this story is told from the point of view of the Godists (if I may coin a term) and not from that of the Luciferians (I will use this term to distinguish us from the official Satanists with whom I have fundamental differences). The truth may just as easily be that Lucifer resigned from heaven.
>
> God, being the well-documented sadist that he is, no doubt wanted to keep Lucifer around so that he could punish him and try to get him back under his (God's) power. Probably what really happened was that Lucifer came to hate God's kingdom, his sadism, his demand for slavish conformity and obedience, his psychotic rage at any display of independent thinking and behaviour. Lucifer realised that he could never fully think for himself and could certainly not act on his independent thinking so long as he was under God's control. Therefore he left Heaven, that terrible spiritual-State ruled by the cosmic sadist Jehovah, and was accompanied by some of the angels who had had

> enough courage to question God's authority and his value-perspective. Lucifer is the embodiment of reason, of intelligence, of critical thought. He stands against the dogma of God and all other dogmas. He stands for the exploration of new ideas and new perspectives in the pursuit of truth."
> – Max More, In Praise of the Devil, Atheist Notes 003

As you can see, More describes Lucifer as a force for good who gives humanity the tools to fight Jehova's tyranny. This vision is perfectly in line with elite's Luciferian doctrine as taught in occult secret societies.

CHAPPiE provides a 101 of this mindset in terms that everybody, especially young people, can understand. Mostly, it sells an idea that is being promoted in all kinds of media, especially video game: A robot body is better than a human body.

THE PREMISE

In the not-so-distant future of 2016, the crime-ridden city of Johannesburg has replaced its entire police force with intelligent robots programmed to fight crime. These robots are incredibly effective and boast one massive advantage over their human counterparts: They cannot die and they can be repaired easily.

This robot gets its defective part replaced quickly and easily by a worker. You can't replace the arm of a human cop that easily, that's for sure. The movie often emphasizes the durability and practicality of robots versus the fragility of organic bodies. Making the masses feel vulnerable in their bodies and selling the superiority of robotic parts is an important element of the transhumanist agenda.

Deon Wilson, the creator of these police robots is widely praised for his invention. He, however, has a more important project in the works: A robot with artificial intelligence so advanced that it can learn by itself, have feelings and even write poems – named CHAPPiE.

CHAPPiE is, however, "kidnapped" by a couple of gangsters who want to train it to commit crimes. Thus ensues a bunch of hilarious adventures that barely make sense. However, beyond the gun-toting action scenes are dialogs and symbols that tell a story with a spiritual dimension. Before this happens, though, the movie makes sure you love that robot by making it as human as possible.

HUMANIZING THE ROBOT

Although it is not alive and not a human being, CHAPPiE is thoroughly humanized in the movie. Because his artificial intelligence needs to learn everything from scratch, CHAPPiE starts off with the charming innocence and ignorance of a

child. Yolandi quickly becomes his “mommy” as she treats him like a child. At one point she says:

> “He’s so cute! He’s like a baby.”

She even reads him bedtime stories.

Yolandi puts her hand on Chappie’s heart … if he had one.

After reading a bedtime story, Yolandi tells CHAPPiE a bunch of things that do not apply to him … because he is a robot. She does not appear to see that.

> “It’s not so much how you look that’s special. It’s what’s inside. That’s what makes you different. See, it’s who you really are. Inside. Your soul.
>
> You see…The outside, this is just temporary. When you die, the soul inside goes to the … next place. The thing inside …that’s what mommy loves. Mommy loves you.”

She then proceeds to hug the robot.

Chappie walks around with a doll representing his mommy, making the audience say "Awww that robot knows what love is! I love him too!"

At one point, we see Yolandi walking around with a t-shirt (that she apparently made between gunfights) featuring CHAPPiE with a red heart. They are REALLY trying to humanize that robot.

Now that it is established that we all love the adorable baby robot, we see it go through some tough challenges. That's a great way to make us love it even more.

CHAPPiE's daddy leaves him on the streets to toughen him up. He ends up getting beat up by a bunch of thugs as dramatic music plays in the background. Poooor CHAPPiE! 🙁

THE SPIRITUAL STRUGGLE

As CHAPPiE's intelligence grows, it faces the same existential questions humans have been bogged with since the dawn of time. It is also exposed to two opposite philosophies.

At first, CHAPPiE is mainly exposed to the one who created him, Deon. By constantly referring to himself as "his maker", the movie strongly suggests that Deon is, to the robot, God – who is also referred to as "the maker".

CHAPPiE's viewpoint as its maker teaches it the word "watch".

Knowing that CHAPPiE is surrounded by shady characters,

Deon attempts to teach it moral values and to do the right thing.

> "CHAPPiE please have respect for me. I'm your maker. Listen to me, I'm your maker. I brought you into this world, okay? This is serious. You mustn't engage in these people's lifestyle choices. No counting narcotics, no robberies, no crimes.
>
> And you've got to promise me, your maker, that you'll never do any of those things, all right? You can't break a promise."

CHAPPiE's mommy and daddy are however less bent on moral rectitude. Quite to the contrary, CHAPPiE's daddy is eager to teach him that the world is a cruel, savage place where only the strong survive.

By teaching him the harsh reality of life and by making him aware of his own mortality, Ninja turns CHAPPiE against his maker.

After witnessing a dogfight, Ninja tells CHAPPiE:

> -Out there … in the wild … it's hard. You're either that dog [points to the dog that is still alive] or that dog [points to the dead dog]. If you wanna survive, CHAPPiE … you must fight. What are you gonna do when that battery runs out?
>
> -I die? CHAPPiE die?
>
> -Deon, he put you in a broken body.
>
> -Deon's my maker. It doesn't make any sense. He wouldn't just make me so I could die. Deon loves me, daddy.

-I can get you a new body, but it takes lots of monies.

In this short dialogue, we get an important chunk of transhumanist philosophy and its spiritual undercurrent. As an intelligent robot that has become aware of his mortality, CHAPPiE realizes that his maker has put him in a situation where death is unavoidable and that the only way to escape it (crimes) is forbidden.

While Deon, the maker, teaches moral values, Ninja appeals to the animalistic, materialistic side. He compares himself to a dog in a dogfight. From a spiritual standpoint, he is Satan opposing God.

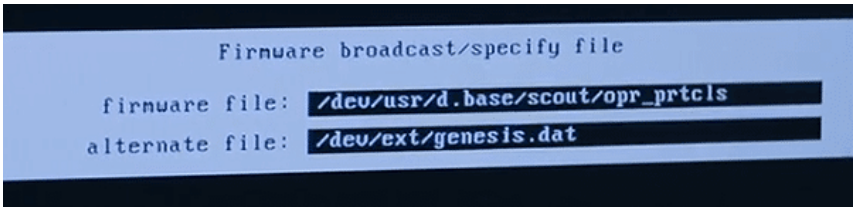
The license plate on Ninja's car has 666 on it. Other than appealing to the shock value of Zef, the number 666 indicates that Ninja represents Satan, the one who opposes the maker.

After fully engaging in Ninja's gangster lifestyle, CHAPPiE encounters his maker again. Then ensues a dialog that can also be interpreted as a dialog between mankind and God himself.

-Daddy told me about you, Deon. About how you made me in a

> body that will die. You are my maker. Why'd you make me so I could die?
>
> -I didn't make you so you could die, CHAPPiE.
>
> -I want to live, I want to stay here with my mommy. I don't want to die.
>
> -You've become so much more than I've could ever have imagined. How was I supposed to know that you would become … you?

In this dialog, Deon says that he could not predict that CHAPPiE would turn into such an intelligent and self-aware robot. This is a reflection of transhumanist philosophy where it is believed that humanity has reached a level of intelligence that surpasses the rest of creation and that God is unfairly limiting its potential by placing it in a physical world where it doomed to die. Believing that they can transcend this mortal state to become gods themselves, transhumans seek man-made technology to achieve nothing less than immortality – the ultimate goal of most religions (who generally refer to spiritual immortality).



The program at the core of CHAPPiE is called genesis.dat. It is yet another subtle reference to the underlying Biblical theme of the movie.

As CHAPPiE seeks to escape his body to escape inevitable death (his battery running out) Deon keeps telling him that it is impossible and that he should simply accept his fate. CHAPPiE is however convinced that he can acquire the

knowledge necessary to reach his goal, effectively rejecting the warnings of his maker.

> -The problem is greater than your battery. Because you are conscious. You cannot be copied because you're not data. We don't know what consciousness is … we cannot move it.
>
> -CHAPPiE can figure it. I can know what it is, then I can move me.
>
> -You can't move it, I'm sorry.
>
> -You said to me I mustn't let anybody say that I cannot do something. Daddy says he can get me bodies for the moneys. I hate you … go away.

This dialog represents transhumanist's rejection of the belief that "playing god" is wrong. Transhumanists have complete faith in science and technology to achieve immortality.

There is, however, one main obstacle to CHAPPiE's quest: Vincent Moore, a jerk … who is also a Christian.

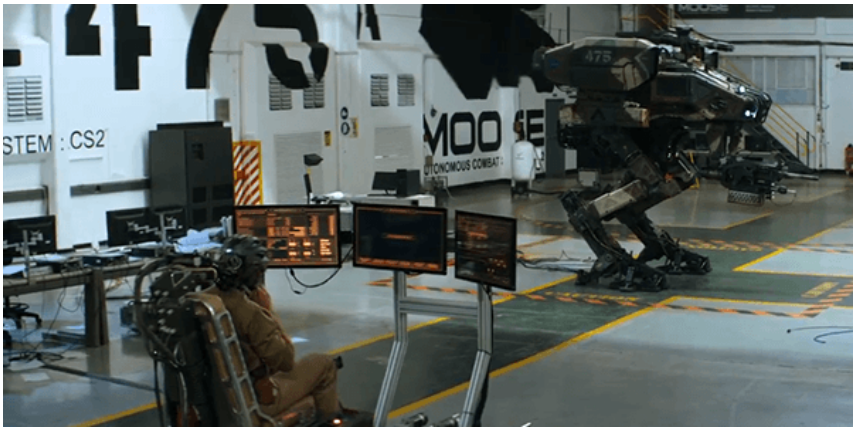
THE EVIL CHRISTIAN GUY

Like Deon, Vincent Moore designs robots at the company Tetravaal. His robot is over awful.

Vincent Moore, CHAPPiE's nemesis wears a cross pendant, indicating that he's Christian. Behind him is the robot cop he created, the Moose.

While it is not immediately obvious, the movie leaves enough clues to indicate that Moore is a staunch Christian. For instance, he tells Deon they should go to church together (after threatening him with a gun). Later, when he hears CHAPPiE talking about living forever, we see Moore doing the sign of the cross. He then proceeds to call CHAPPiE a "godless freak". As CHAPPiE becomes increasingly self-aware, Vincent turns into the "bad guy" of the movie and keeps messing with CHAPPiE and his maker.

While Deon created intelligent, autonomous robot cops that are used by the Johannesburg police force, Vincent's robot is a big, dumb, ineffective machine that cannot think for itself. In fact, it needs a human to tell it what to do. Is the Moose meant to represent Christians who cannot think for themselves?



Vincent controlling his dumb robot using computers.

One thing is for sure, Vincent hates CHAPPiE and everything it represents. At one point, he kidnaps it and hurts it bad.

Vincent cuts one of CHAPPiE's limbs off because he doesn't like him. Although he's basically sawing off a robot part made of titanium, the movie turns the scene into a horrific crime, complete with CHAPPiE's child-like pleads for mercy. This makes viewers say: "Poooor CHAPPiE 🙁 I really hate that Vincent guy!"

Vincent tells CHAPPiE:

> "You know that simple AI program makes you think you're real. You know what? You are not. Just a bunch of wires."

He's right. But, since he's the bad guy, viewers believe that

he's wrong. Also, as the bad guy, Vincent does other awful things: He causes city-wide chaos by shutting down every single robot cop in the Johannesburg. He then uses his Moose robot to kill CHAPPiE's mommy.

CHAPPiE then gets very mad. He finds Vincent and beats the crap out of him.

Since he's not a robot, Vincent cannot easily recover from the butt kicking he received.

In the end, pretty much everybody around CHAPPiE gets badly hurt by the Moose. What's the answer to save all these fragile humans? Turning them into robots, of course.

ROBOTIZING HUMANS

After humanizing the robot to make him relatable and "adorable", the movie then proceeds to robotize humans. Indeed, the people closest to CHAPPiE, his maker and his mommy, are facing death because they've been shot.

Despite being a god-like maker to CHAPPiE, Deon is still a human. He is therefore fragile and mortal compared to our robot overlords.

CHAPPiE's mommy received several gunshots from the Moose and died. She is here being laid to rest … but not for long.

Luckily for them, CHAPPiE discovered how to save a person's entire consciousness on a single file and he discovered how to upload it to a robot body. In short, he found a way to make humans and intelligent robots immortal. CHAPPiE is, therefore, the savior of humanity … and robots.

After his consciousness was transferred to a robotic body, Deon touches his dead human body. Goodbye weak human body, hello titanium robot body.

Since CHAPPiE saved his mommy's consciousness on a USB drive, he can also bring her back from the dead. She was therefore resurrected … like Jesus.

The movie ends with Yolandi, CHAPPiE's mommy, having a body custom body manufactured into her likeness. She has risen …. as a robot.

IN CONCLUSION

After understanding the philosophical undercurrent of the movie, CHAPPiE becomes less of an entertainment product and more of an infomercial for transhumanism. Beneath the

CGI and the actions scenes are arguments pleading for transhumanism as the only way to achieve human salvation.

Since transhumanism is about the merging of humans with robots, the movie blurs the line between what makes a human and what makes a robot. First, CHAPPiE is thoroughly humanized – he is shown growing from child-like innocence into humanity-saving genius. He also loves his mommy very much. The movie even brushes on questions such as: Are intelligent robots "real"? Do they have rights? And so forth.

Then, after thoroughly displaying the fragility of the human body, the movie proceeds to depict the robotization of humans as the way to achieve immortality. As seen above, this robotization was achieved after a period of tribulation between CHAPPiE and his maker which can be interpreted as a period of tribulation between humanity and God. Indeed, through CHAPPiE's rebellion against his maker to become immortal (and to become a maker himself), the movie describes transhumanism's rebellion against religions that considers God's creations as perfect and unalterable. For transhumanists, God left humans in an imperfect body to live in a dangerous physical world. And that needs to be corrected. As Max More stated:

> "No more gods, no more faith, no more timid holding back. Let us blast out of our old forms, our ignorance, our weakness, and our mortality. The future belongs to posthumanity."
> – Max More, *On becoming posthuman*.

Although transhumanist rhetoric goes against religions, it nevertheless requires you to have blind faith in science and technology to salvage humanity and to achieve immortality. And CHAPPiE is one of its many holy books.

"AMERICAN ULTRA": ANOTHER ATTEMPT AT MAKING MKULTRA COOL

The movie *American Ultra* is based on the real life CIA project MKULTRA, which aims to create mind controlled slaves. While this premise is horrific, the movie nevertheless portrays the CIA and mind control as something that is cool and even "rebellious". It is yet another attempt at making mind control cool by mass media.

Warning: Colossal spoilers ahead!

American Ultra is an odd movie. While the story revolves around the horrific experiments the CIA conducts on its own population, it is told in a humorous matter, turning the whole subject into a joke. Not only that, the movie portrays CIA mind control as something that is cool and edgy – although it is the exact opposite of all of these things.

Take a look at the movie poster above: An MK slave and a CIA handler wearing cool shades, holding weapons and looking bad-ass. Is there anything LESS rebellious than a slave who has completely lost their free will and a CIA handler? They're both pawns of the elite's system. This is another case of media double-speak and, if you've been reading Vigilant Citizen, you know that making mind control cool and acceptable is an important part of the Agenda. Before we look at the movie, let's look at what it is based on.

MKULTRA

Project MKULTRA – the CIA's mind control program – was

the code name given to an illegal program of experiments on human subjects. Although the program is officially said to have been halted, some whistleblowers claim that the program secretly carried on using other names such as Monarch Mind control (read my article about it here).

Declassified picture of a young MK-ULTRA subject, 1961. The caption says: "Unidentified White female between the age of 8 and 10 years old. Subject underwent 6 months of treatment using heavy doses of LSD, electroshock, and sensory deprivation. Experiments under codename: MKULTRA about early 60s. Subject's memory was erased and her brain is that of a newborn baby."

As you can see, CIA mind control is not cool at all. In fact, it is one of the most devious, horrific programs ever conceived. Based on sexual abuse, trauma, torture, confinement, intoxication, hypnotism, brainwashing and other devious methods, mind control literally destroys the life of the slave at the hands of cold, heartless sadistic handlers. The slaves are then programmed to perform various tasks such as becoming sex slaves, drug mules or, like in the case of

American Ultra, trained killers. In Monarch mind control terms, "killer programming" is referred to as Delta Programming.

> **DELTA** is known as "killer" programming and was originally developed for training special agents or elite soldiers (i.e. Delta Force, First Earth Battalion, Mossad, etc.) in covert operations. Optimal adrenal output and controlled aggression is evident. Subjects are devoid of fear and very systematic in carrying out their assignment. Self-destruct or suicide instructions are layered in at this level.
> – Ron Patton, Project Monarch

Delta slaves are "asleep" until they are "activated" by a trigger – usually a series of words or images.

> The Delta's are alters trained to carry out special missions resulting in death. The Delta's who are inactive are asleep. They must be activated. The programming to activate them will be triggered if a mission is given or if certain parts of the deeper parts of the system are tampered with.
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Products of that program become literal killing machines, trained in various forms of combat and some even develop extra-sensory perception (ESP).

> Deltas will be trained in hand to hand combat–and know certain vulnerable places to kill people including breaking the neck. Training included a great deal of weapons training.
> – Ibid.

Although the repercussions of their actions are very real, slaves are not able to distinguish reality from fiction.

> Their thinking is buried in fairy tales. They are programmed to see themselves in fairy tales, they are programmed not to see their handlers or anybody's else's face for that matter. These alters do not have a chance to understand what they are doing.
> – Ibid.

Finally, if these slaves become problematic, the only solution for them is death.

> If the programmers get tired of the slave's programming breaking down– and it does in part due to the severe abuse they get from these sadistic programmers/handlers, then they will simply give the slave an assignment in which the slave will end up dying, i.e. a suicide mission.
> – Ibid.

Therefore, although it is not actually mentioned, the "hero" of *American Ultra* is an MK slave whose "superpowers" are the result of trauma and abuse. He displays all of the characteristics described above, but everything is showcased in a fun, entertaining, and glorified matter. In short, the CIA is trying to sell you on their most disgusting program.

Although Delta programming is horrific and is used to carry on political assassinations and even mass shootings (yes, you've read that right), *American Ultra* turns it into a fun, quirky, teenage-stoner-friendly thing.

Let's look at the movie.

AMERICAN ULTRA

The hero of the movie is Mike Howell (played by Jesse Eisenberg), a stereotypical stoner who is prone to panic attacks. He lives with his girlfriend Phoebe Larson (played by Kristen Stewart), whom he wants to marry more than anything else in the world. Later in the movie, we learn that she is his MKULTRA handler when she clearly announces to him:

> "I'm your handler."

Not yet aware of this fact, Mike is madly in love with Phoebe and wants to propose to her. His love for his girlfriend is a

little obsessive, almost as if he was … programmed to love his handler.

A couple of times during the movie, Mike stares at the ring he wants to give his girlfriend and zones out. The first time he does this, he burns the omelets he was cooking.

In one shot, we see the couple's matching tattoo. Unsurprisingly enough, it's an all-seeing eye. Although this appears to be a romantic thing, it represents the slave/handler relation between the two.

CONTROLLED BY THE GOVERNMENT

Mike wants to take his girlfriend on a trip, but his programming doesn't allow him to do so.

At the airport, Mike gets a heavy panic attack, making him physically unable to board the plane.

We later learn the this "panic attack" was actually MKULTRA programming rendering him unable to skip town. On his way back home, we realize that Mike is being monitored by state authorities.

Mike and Phoebe get stopped by a police officer who knows them very well. In fact, he even asks Mike if he's had "one of his episodes". Mike cannot escape the all-seeing eye of the elite.

Mike's main escape from his day-to-day routine (which is all set up for him by the CIA) is drawing comics.

Mike created Apollo Ape, an "astronaut monkey who goes on adventures".

Although Mike is "asleep", his Delta alter is subconsciously reflected in Apollo Ape's violent adventures. As stated above, when MK slaves are triggered, things turn into a surreal fairy

tale. Mike's comic reflects his distorted recollection of when he was triggered.

Although he has not been triggered for years, Mike is nevertheless under constant surveillance by the CIA.

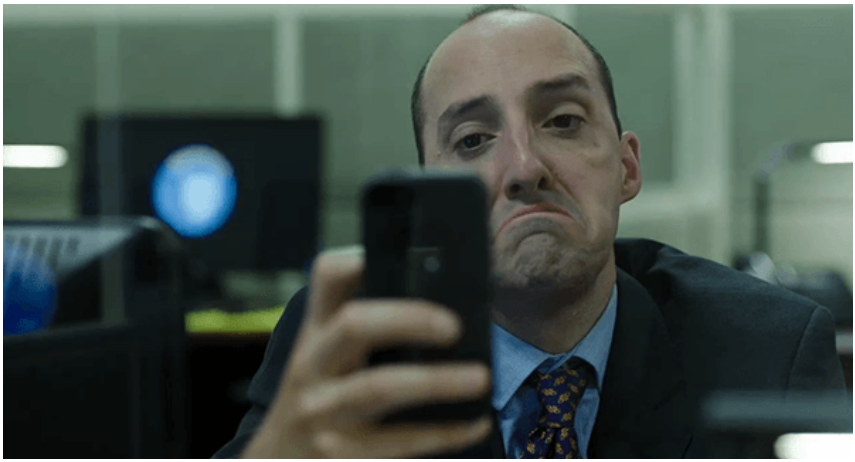
Mike is constantly monitored by spy satellites.

While all of these point towards oppressive police-state nightmare, the movie serves the viewers, a fun, PG-13 version of the CIA.

THE CIA IS COOL

Want to make the CIA as friendly and non-threatening as possible? Use the girl that played in *Twilight* as a mind-control handler and use Eric Foreman from *That 70's Show* as an MKULTRA program director.

Newly promoted CIA agent Adrian Yates wants to kill Mike using other MK slaves because he keeps wanting to skip town. Also, he is very sassy.



Another extra-non-threatening CIA agent is this guy we keep seeing. Here, he is sending a frowny-face selfie to his boyfriend because he wants to be at home with him and their little doggy. Aaaaw 😕

The other main representative of the CIA is Victoria Lasseter, who was in charge of Mike's ULTRA program. Although she was responsible for completely destroying and rebuilding

Mike's brain using traumatic techniques, she is portrayed as some kind of caring mother figure.

In this scene, Lasseter tells Mike the words that trigger his Delta alter persona – unlocking his cool superhero powers and enabling him to kick ass. Mind control is so cool. I wish I was a mind control slave (not).

Later in the movie, when Mike encounters Lasseter again, he asks her:

> "Are you my mother?"

This sentence is rather sad. Since Lasseter erased his memory and literally created a new persona, Mike instinctively believes that this CIA agent is his mother.

She then goes on a rant explaining why he is a special snowflake and why she cares about him.

> – Do you remember when you were arrested when you were 18 for the acid? That was when we first met. I was recruiting people for a program called Wisemen, which was basically designed to take third strike misdemeanor offenders and offer them the opportunity to volunteer … to be an experiment.
>
> – That was a mistake.

> – No Mike, you worked. All the other subjects that came in, they were failures. But not you. You were a success. But it was driving you insane.
>
> – So you erased my memories and you f*cked with my head. And you left me with a fake girlfriend.
>
> – I don't want you to die. Because I care about you, alright?

The mother-figure aspect of Lasseter refers to an important figure in real life Monarch programming: The "Grand Dame" or "Mother-Of-Darkness".

> An Illuminati Grande Dame will assist the programmers to insure that the proper script is given to the child and that a psychotic break doesn't occur causing the victim to lose their mind.
>
> The Mothers of Darkness alters are an important balancing point to prevent the sadistic male programmers from killing more of the children they are working on.
> – Ibid.

Therefore, although she's a "good guy" in the movie, she represents the Grand Dame in Monarch programming, a "mother figure" who exists simply to make sure that the MK slaves do not completely break down – not because they love them.

The other CIA figure in the movie is Mike's handler (and girlfriend), Phoebe. Although MK handlers are usually sadistic, inhumane, MK slaves themselves, the movie portrays the handler as a cute young girl.

In a quick flashback, Mike recalls his "girlfriend" interviewing him as a CIA agent.

In short, the entire CIA and the MKULTRA program are sanitized and represented by friendly people. Also, the many illegal, anti-democratic, freedom-impeding, police-state tactics of the agency are portrayed as if they were almost normal – just everyday business.

Yates orders a truck full of Mind control slaves to go out and kill Mike

A fake story is planted in the news to justify the manhunt against Mike and Lasseter.

FEMA equipment is used to impose martial law in Mike's city.

A remote-controlled drone is sent to bomb Mike's house.

Despite all of these tactics, Yates fails at catching Mike. The outcome? He gets executed in the woods by his superior. Just CIA, MKULTRA business.

The life of Lasseter is spared because she convinces her boss that Mike is a great asset that should be used by the CIA instead of being killed.

MIND CONTROL IS COOL

As soon as Mike is triggered by his Mother-of-Darkness, he

turns into a whiny superhero who is able to use any common object as a weapon. While his new-found powers confuse Mike, he eventually embraces them. During his adventures, he tells Phoebe stuff like:

> "I remember every single thing that happened in the last 94 minutes."
>
> "What if I'm like a robot? With gigabytes of memory recall and, like, Karate programming where I use objects to kill people?"
>
> "Do you know what a M1 Abrams is? Its a type of tank. I could like 50 types of tanks right now."

At one point Phoebe asks him if he feels sick. He looks in the mirror, and tells her:

> "No, I feel kind of amazing".

In a funky, cool, club-like setting, Mike says that he "feels kind of amazing". He then weirdly smiles. Being a mind-controlled slaved programmed to kill people feels "kind of amazing". That is what Hollywood is telling youth right now.

Mike ultimately kills everybody in his path in a variety of hilarious ways (killing people is also very cool). He is however clearly completely "out of it".

After winning everything, Mike proposes to his girlfriend (handler) in front of a bunch of cops pointing their guns at them.

They then both get tasered because they're not cool, rebellious youngsters, they're pawns of an oppressive system.

The CIA concludes that Mike is still usable. At the end of the movie, Mike and Phoebe are both in a posh hotel in the Philippines, look nice and classy.

We quickly realize that they are both on a CIA mission and that Mike is sent to kill people. He is still an MK slave and his "wife" is still his handler.

In the final scene of the movie, Mike faces an Asian mob boss. The movie then turns into a cartoon.

Mike turns into Apollo Ape who kills everybody in sight.

While most viewers will say: "Wow, the movie ended in such a cool and creative way", this cartoon ending implies one important thing: Mike is a triggered MK slave in a dissociative state. When triggered, he cannot perceive the

difference between reality and fiction. In short, despite the "happy ending", Mike still has absolutely no control over his actions and is still nothing but a CIA asset.

IN CONCLUSION

American Ultra is based on the real-life program MKULTRA program, which sought to turn unwilling civilians into mind-control slaves. Although mind control uses the most atrocious torture techniques known in history and indulges in the ungodly task of turning a human being into a mindless slave, *American Ultra* sanitizes the entire process. It avoids most of the horrific stuff while focusing on the fun, superhero killing stuff. Kids love that. While some viewers might think that the movie ended well and that the "good guys" won, the reality is that they've witnessed an odd infomercial for mind control.

American Ultra is yet another attempt by mass media at making mind control a cool, glamorous and, yes, even a rebellious thing. But what do you expect? If the CIA has no issues in brainwashing Americans into a state of mental slavery, do you think they have issues with attempting to brainwash the public with their subversive messages? MKULTRA is about brainwashing individuals, *American Ultra* is about brainwashing the American public.

"SPECTRE" IS ABOUT JAMES BOND BEING A TOOL OF THE OCCULT ELITE

Spectre, the newest film in the James Bond franchise, is about a secret group taking control of world governments and imposing worldwide mass surveillance. Under the guise of a typical James Bond adventure, viewers get a solid dose of the occult elite's predictive programming agenda.

Warning: Gargantuan spoilers ahead!

After appearing in more than 25 movies spanning half a century, the fictional secret agent James Bond is now the face of British intelligence and the suave personification of the MI6. Based on the series of novels written by Ian Fleming, who got most of his insights from his stint as a naval intelligence officer, Agent 007 exports the aims of Britain's elite to the world. A perfect illustration of this occurred in 2012 when James Bond, played by Daniel Craig, appeared as Queen Elizabeth II's escort in the opening ceremony video of the 2012 London Olympics. This simple yet powerful image encapsulates the entire raison d'être of James Bond in popular culture: He safeguards the elite's interests.

James Bond (played by Daniel Craig) escorts the Queen to the 2012 London Olympics opening ceremony.

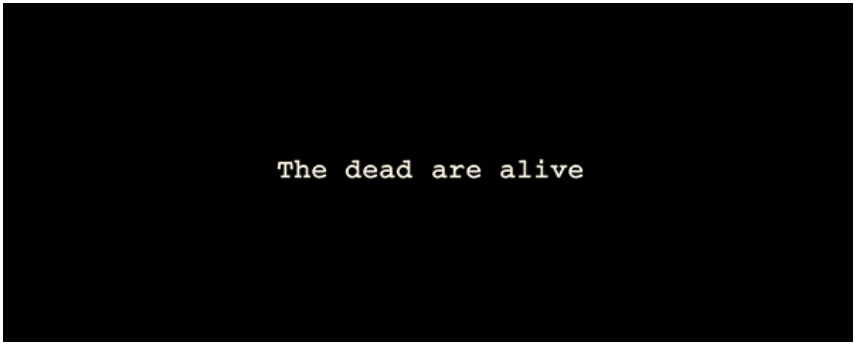
The same way parents sneak vegetables into their children's spaghetti sauce, James Bond movies sneak pro-elite messages into a big bowl of sex, violence and shiny things. And with *Spectre*, the Agenda takes a definite "Illuminati" (i.e. occult elite) turn.

A CONTINUOUS AGENDA

While James Bond used to be a defender of the British Empire and its interests around the world, recent 007 movies reflect an important change in world politics, which is especially true in *Spectre*. Loosely based on two separate Ian Fleming novels, *Spectre* is an original story crafted to push a specific worldview. And, as I've outlined countless times in past articles throughout this site, the modern Agenda is all about revealing how an occult elite is taking over the world and imposing a New World Order.

Spectre is a perfect example predictive programming: Exposing the masses to an "outlandish" concept so that when it really happens, the public's sense of outrage is already dulled out. Of course, *Spectre* is far from the only movie pushing this message. The same exact premise is found in *Kingsman* – another British spy movie that came out in 2015 (read my article about it here).

In both movies, the "bad guys" are the global elite looking to control the world. Yet, in both movies, there are also clear signs that the British spies are strongly connected to them and that the only real losers are the masses, a "wild herd" with little to no say about what is happening. While in *Kingsman*, we witness massive depopulation using cellphones, *Spectre* is more symbolic (and upsetting). Indeed, the only time we see "regular" people in the movie is during the first scene and they are … dead.



The first frame of the movie perfectly describes how the elite perceives the masses.

We then see an action scene in Mexico, during celebrations for Dia de Los Muertos – the Day of the Dead. All "non-elite" people are dressed as skeletons and dancing in the streets.

After the opening scene, we don't really see regular people in the movie – just the British government and "Spectre" struggling for power. However, as the movie subtly lets us know, they are two sides of the same coin.

SPECTRE = THE OCCULT ELITE

If 007 represents the British government and the MI6, then "Spectre", the shady organization looking to control the world, represents the occult elite.

The symbol of Spectre is an octopus – a symbol loved by the real world elite. Its many tentacles represent the many areas in which it meddles.

When the US National Reconnaissance Organization launched its spy satellite NROL-39 (used for mass surveillance) into space, it released a mission patch featuring a giant octopus engulfing the Earth with the words "Nothing is beyond our reach". Coincidentally enough, Spectre is about the same kind of surveillance.

In the movie "Captain America: Winter Soldier", the secret elite organization Hydra aims to control the world with the New World Order. Its symbol also features octopus-like tentacles. The proliferation of these symbols is how mass media programs the world.

Not unlike the real occult elite, Spectre gathers in secret meetings in palaces made by the elite, for the elite.

The secret Spectre meeting takes place in Rome at midnight.

In occult and popular culture, midnight is also known as

the “witching hour”. It is defined as the time of night when creatures such as witches, demons, and ghosts are thought to appear and to be at their most powerful … and black magic to be most effective. Appropriately enough, in the film, the meeting is the theater for a symbolic blood sacrifice.

When one member of the meeting is deemed unnecessary, he gets killed one of the worst ways possible: A gigantic guy gouges his eyes out (eyes represent the elite) and breaks his neck in front a silent room full of people.

During that meeting, a German speaker outlines the “successes” of Spectre, which are perfectly in line with the real world elite’s “black” agenda. Not a lot of fiction going on there. One these “successes” is particularly creepy: The speaker talks about 160,000 migrated females who have been placed in the “leisure sector”. The “leisure sector” means prostitution. In subtle scenes like this one, the movie discloses the true, devastating agenda of the elite in this day and age. As I’ve mentioned in past articles, the migration crisis has been forced on the world for several reasons. One of the darkest reasons is to easily exploit millions of displaced people, who have minimal rights and few written records, in all kinds of nefarious human trafficking ventures. It has already started: News sources have reported that over 10,000 refugee children are already missing. How many of

them will find themselves in the occult elite's underground child abuse rings?

However, like the occult elite, the main goal of Spectre is to subvert all world governments in order to implement worldwide surveillance and implement nothing less than a New World Order. Indeed, in one scene, an agent tells Bond:

> "In three days, there's a security conference in Tokyo to decide the New World Order".

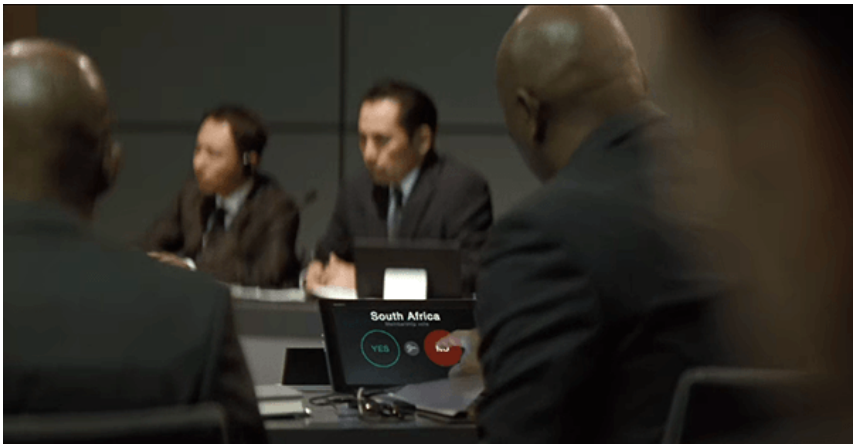
Spectre has infiltrated the British government with its agents (namely one guy that goes by the name of "C") to get this New World Order going. In several scenes, C uses typical "Illuminati" phraseology such as:

> "We're going to bring British Intelligence out of the Dark Ages and into the light".

"Illuminati" means "the enlightened". Later, in his speech in Tokyo, C states:

> "Do not let them tell you we need less surveillance. We need more. Much more. I say again, the Nine Eyes committee would have full access to the combined intelligence streams of all member states. More data, more analysis, less likelihood of terrorist attacks".

During that meeting, the participating countries are subjected to a vote to get worldwide surveillance going.



We then see that South Africa votes "No" to the New World Order.

Upon learning the outcome of that vote, C says yet another phrase that is very Illuminati:

> "Only a matter of time before South Africa sees the light."

Shortly after that negative vote, the South African city of Cape Town is subject to a violent terrorist attack.

We see here a clear disclosure of how the real-world occult elite works: False flag terror attacks scare populations and nations into submission and into accepting drastic policy changes. All of the scenes above basically sum up what the elite has been up to in the past years: Paris attacks, new surveillance laws, and the migration crisis.

Since this is a spy movie, the occult elite is personified by one supervillain: Ernst Stavro Blofeld. His trademark characteristic tells everything you need to know about him.

Later in the movie, Blofeld loses one eye, making him a walking, talking, one eye sign.

Blofeld also likes to say Illuminati mottos:

> "A terrible event can lead to something wonderful. Out of horror, beauty".

This quote is remarkably similar to the occult elite's favorite motto: Ordo Ab Chao – Order out of chaos.

A Masonic insignia featuring the motto Ordo Ab Chao.

By using false flag terror, Spectre is taking over the world. Luckily, James Bond is here to kill everybody and have sex with a bunch of girls on his way there.

However, the movie makes one thing clear: James Bond is not "the people's hero" trying to save freedom and democracy. He's basically a puppet of the system. The British government and Spectre are simply two sides of the same coin. That little adventure you are watching – with the suave good guy and the evil bad guy – that is just theatrics to keep you distracted while real things are actually happening.

JAMES BOND IS REDUCED TO A PAWN OF THE ELITE

The true status of James Bond is clearly depicted during the title sequence of the movie.

While we hear a dramatic song by Sam Smith in the background, we see James Bond walking under the "protection" of the Spectre octopus, which represents the occult elite. I thought Bond was against them?

Even his gun is tightly controlled by the elite's tentacles.

The same tentacles are behind Blofeld – suggesting that both the "good guy" and the "supervillain" are actually part of the same team.

James Bond walks around as we see a bunch of eyes around him.

The title sequence ends with a single eye inside which are tentacles. In short, this intro sequence is all about the occult elite revealing they control the world and the very movie you are watching – while Sam Smith sings "Writing's on the Wall".

Once it is established that James Bond is just a puppet of the elite, everything about him from then on makes sense.

Like in every James Bond movie, there's a scene where the agent is presented with all the cool gadgets he'll play with during that adventure. This movie is no exception. However, this time, there is a catch. Bond must have a microchip implanted inside of him before he can do anything else.

As if to prove 007 is just a simple pawn, we see him get a microchip implant … just like the one they want you to get.

Q (the guy in charge of gadgets) tells Bond:

> “Cutting edge nano-technology. Smart Blood. Microchips in your bloodstream that allows us to track your movements in the field”.

To which Bond responds:

> “That sounds marvelous”.

In other words, the agent who is supposed to save the world from being monitored at all times by the government … is being monitored at all times by the government.

On these monitors, we see that Bond’s exact location and body stats are tracked in real time. These are the “heroes” the elite wants us to root for – a combination of transhumanism and Big Brother.

Later in the movie, Bond gets more of the mind-control-slave-style treatment, this time at the hands of Blofeld.

Bond gets his brain drilled into by a machine controlled by Blofeld. The good guys and the bad guys both mess around with Bond's body. He's just a pawn of them both.

In one scene, Bond faces Blofeld through a glass. Blofeld's reflection on Bond's face is a subtle way of saying: They're on the same team.

In the end, Bond successfully blows up Blofeld's secret lair. But does he kill him? No. Instead, Bond drops his gun and goes to see the girl that he's currently sleeping with. Then another guy comes in and tells Blofeld:

> "Under the Special Measures Act of 2001, I am detaining you on behalf of the Majesty's Government".

So the bad guy gets arrested under the "Special Measures Act of 2001", an ending that is 100% un-James Bond. In fact, it

is so pointedly ironic that it can only be interpreted as the elite laughing at the viewers. Indeed, the "Special Measures Act of 2001" is likely a reference to the "Anti-terrorism, Crime and Security Act of 2001", which came into law in Britain on December 14, 2001. This law is England's version of the Patriot Act: A massive bundle of restrictive laws that were rushed through the Parliament in the wake of 9/11.

> The Act was widely criticized, with one commentator describing it as "the most draconian legislation Parliament has passed in peacetime in over a century". On 16 December 2004 the Law Lords ruled that Section 23 was incompatible with the European Convention on Human Rights, but under the terms of the Human Rights Act 1998 it remained in force.

Therefore, the bad guy of the movie, who was attempting to use terror to implement worldwide mass surveillance, is arrested under a law that actually implemented mass surveillance after a terror attack.

This is the elite's sick way of telling you: We are Spectre and you're living under our rule.

IN CONCLUSION

Although the Spectre organization is the "bad guy" and James bond is the "good guy", none of this actually matters. The movie's true goal is exposing the masses to a specific concept in order to make it part of the collective unconscious. Mass media is all about predictive programming – acquainting the public with planned societal changes to be implemented by the occult elite.

These changes are already happening now. Although James Bond is fighting Spectre "for the Queen", we must not forget that the UK has for years been at the forefront of the Big Brother Agenda, implementing all kinds of restrictive, mass

surveillance laws, right after every terror attack on the Western world.

In short, the UK was taken over by Spectre a long time ago. And, James Bond, our “hero”, is nothing but a mind-controlled pawn with a microchip in his arm.

THE SINISTER MEANING OF "DON'T HUG ME I'M SCARED"

“Don’t Hug Me I’m Scared” is a web series of six enigmatic videos that has grown into a “cult phenomenon”. Behind the weirdness, however, is a deeper message: It is about mass media brainwashing and MKULTRA.

Over the last few years, I’ve received quite a few e-mails regarding *Don’t Hug Me I’m Scared*, a web series involving puppets and a whole lot of creepiness. VC readers astutely identified symbols and messages in the videos that pointed towards a deeper and more disturbing meaning. Now that the final video has been published and the story is complete, I can wholeheartedly agree with these readers: *Don’t Hug Me I’m Scared* is not merely about random creepiness. It conceals a message about the effects of mass media on the world, how it shapes and molds people’s opinions, and how it preys deliberately on young, impressionable minds. Even more disturbing, it also depicts the manipulation of agents working in the media using actual MKULTRA brainwashing techniques until they are completely broken down. Pretty heavy stuff for a show about puppets.

The videos were created by British artists Becky Sloan and Joseph Pelling in 2011. Each episode is made to appear like a typical children’s television program, consisting of singing and talking puppets similar to those of *Sesame Street*, but eventually, the story takes a dark turn, usually involving gore. The first episode was reportedly created with little to

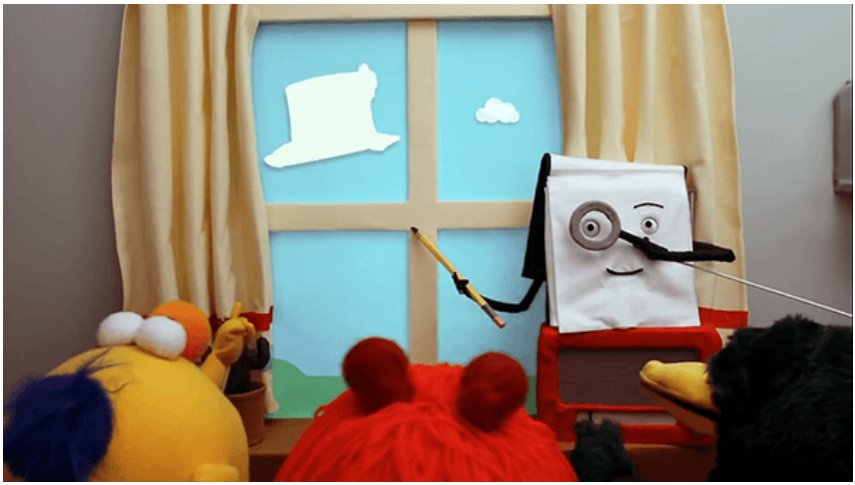
no budget. After the video gained popularity, a second video was commissioned by Channel 4, a British television station (note that this station also sponsored Viktoria Modesta's "Prototype", a music video that is full of MK symbolism – read my article about it here). The series then took off, with each episode going deeper into the depths of Monarch Programming (if you don't know what that is, please read this article first). More than simply satirizing children's shows, *Don't Hug Me I'm Scared* paints a bleak picture of mass media and society as a whole. Let's look at the episodes.

EPISODE 1

The first episode begins with the three protagonists of the show, Red Guy, Yellow Guy, and Duck Guy, sitting around a kitchen table. A few items shown in this scene will reappear throughout the series, notably the date of June 19th and the checkerboard pattern.

It's about to get creepy.

Then Sketchbook comes to life and explains to the friends how to "be creative".



The notepad flashes the one-eye sign while teaching the puppets how to watch clouds creatively.

However, we quickly realize that there are strong contradictions in Sketchbook's message.

When Yellow Guy paints a picture of a clown, Sketchbook tells him "Hold down friend you might need to slow it down". Then black paint slowly starts drips down the painting.

When asked for his favorite color, Yellow Guy writes green. Sketchbook denies his answer stating that "Green is not a creative color".

When Sketchbook says: "Listen to your heart, listen to the rain, listen to the voices inside your brain", things start to get dark.

First, we see the camera showing the "behind the scenes" of the TV show, letting us know that the puppets are actually actors in a children's TV show.

Then the puppets "get creative", which means that they do a bunch of disturbing things and completely freak out.

This first episode, therefore, sets the stage for the rest of the series. It depicts three puppets being used somewhat unwillingly in a TV show that teaches unhealthy messages to children.

EPISODE 2

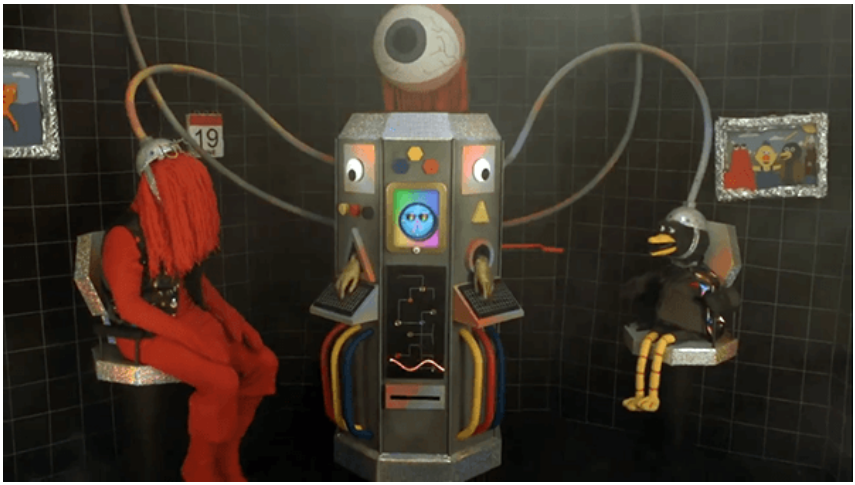
The second video is called TIME and features Tony the Talking Clock who teaches about the unstopping nature of time … and that everybody will be subjected to inevitable death and decay.

Tony the Talking Clock teaching about time. It is still June 19th.

Although Tony the Talking Clock sings about time continually advancing forward, time is apparently still in the world of the puppets. Throughout the series, it is clear that it is always the same day.

The clock points to a picture of the three friends. It is dated 19-06-55 (June 19, 1955), the "today" in each video.

The clock then takes the friends on a psychedelic journey through time from the past to the future.



Red Guy and Duck Guy are then seen with their brains connected to a giant computer topped by a giant eyeball. We are starting to understand that the puppets are under literal mind control. The pictures on the wall and the calendar imply that nothing is real in their minds.

It is during this episode that we first see Roy, Yellow Guy's father. Every time we see him, an eerie music play in the background.

Yellow Guy's father is the MK handler behind it all … and Yellow Guy will turn out to be the programmed slave.

In each episode, a “friendly” character pops out of nowhere to sing an educational song. But it always ends up showing its true face: Evil, sadistic and manipulative. In short, they are sent by the handler to program the puppets, who are then used to program TV viewers. Through hypnotic and subversive songs, the singing “friends” lure the puppets into a dissociative state where trauma awaits them.

The clock gets extremely angry when Duck Guy proposes an alternative definition of time. It also creepily watches on as time fast forwards and the puppets experience their own decay in real time.

The puppets witness how their body will decay with time. In the world of MK, they are being subjected to trauma.

We then realize that this entire ordeal was all part of the friends' TV show.

Tony the Talking Clock is on TV. As with MK programming, it is becoming difficult to distinguish between reality and fiction.

HELP

In the two short videos HELP and HELP #2, the puppets are

held captive by assailants requesting money. Although this was primarily a way to promote the *Don't Hug Me I'm Scared* Kickstarter campaign, the videos continued to reinforce the concept of the puppets as victims of trauma.

Red Guy is forced to read a memo under threat of being hit on the head with a hammer by an ISIS-ish monster. The date is still June 19, 1955.

EPISODE 3

The third installment of the series revolves around the concept of love and gets deeper into the concept of mind control.

The video begins with a "Still Missing" sign featuring the three characters. They've been missing since June 19th … which is today.

As MK slaves, the puppets are literally "missing" from reality, where time stands still (despite what Tony the Talking Clock was singing about).

Although they are "missing", the three friends are enjoying a picnic outside.

The puppets are sitting, once again, on a dualistic

checkerboard pattern surface. In occult symbolism, the checkerboard pattern is the ritualistic surface on which profound transformation occurs. In mind control, these occult properties are used during programming.

Several paintings by Kim Noble (a survivor of MKULTRA) prominently feature dualistic patterns. It is an integral part of mind control programming.

Then Yellow Guy sees something symbolic that indicates the beginning of programming.

A butterfly flies around Yellow Guy, who is fascinated by it.

As stated in multiple articles on this site, media that uses Monarch programming symbolism often indicates the beginning of a programming sequence with a butterfly that lures the slave into an alternate reality (such as in Pink's *Just Like Fire* music video*)*. In this case, the butterfly leads Yellow Guy to complete dissociation.

Yellow Guy literally goes "over the rainbow" (code for dissociation in Monarch mind control). The butterfly actually says "come on, just over the rainbow".

In each video, the handler's programming is represented by a cute character who leads the puppet to trauma. In the above image, Yellow Guy is literally in the clouds with strange characters and even a mushroom, which might imply that he is being drugged.

As usual, things turn dark and disturbing very quickly. Yellow Guy (who is not the sharpest tool in the shed) is tricked into believing that nobody will ever love him … unless he does what the butterfly says.

> "This is your chance to start anew. And all we're asking you to do is to is change your name, and clean your brain and forget about anything you ever knew."

His brain is literally being washed.

Behind Yellow Guy are Red Guy, Sketchbook, Tony the Talking Clock and, more importantly, his own dad, the handler behind it all. They are all witnessing his programming.

Yellow Guy is also asked to worship Malcolm, the "King of Love" … and to feed him gravel.

Like the rest of the series, this episode comments on how media forces specific ideas upon the viewers. The same way Yellow Guy is asked to worship Malcolm and to feed him gravel in order to find love, the masses are asked to worship stupid things and spend money to feel happy and loved. On a deeper level, the episode also depicts the actual mind control programming of Yellow Guy, the star of the TV show for kids.

EPISODE 4

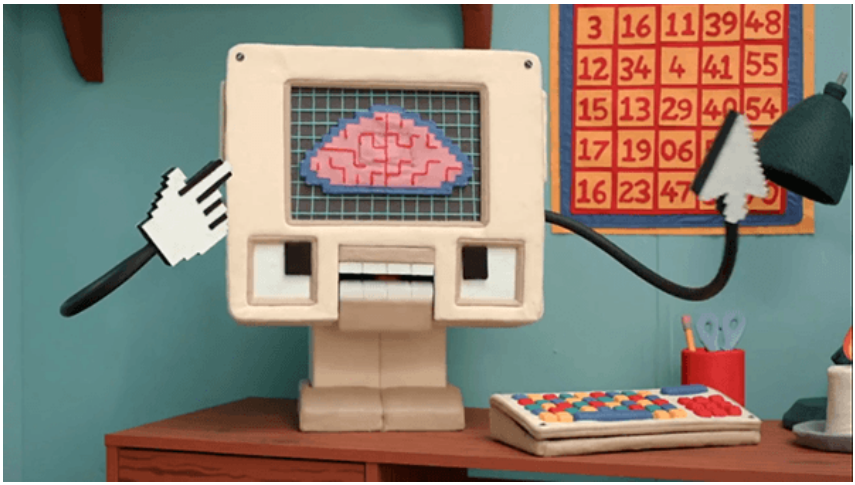
Episode 4 begins with the three friends playing a board game. Once again, there are several subtle details that confirm the presence of programming.

The friends are apparently inside Yellow Guy's home – there is a picture of him and his father Roy (the handler) on the. Underneath the table, there's a rug with an all-seeing eye in the center and four square "eyes" in each corner.

The same square "eyes" are found on their board game, combined with the all-important checkerboard pattern. They are still being programmed.

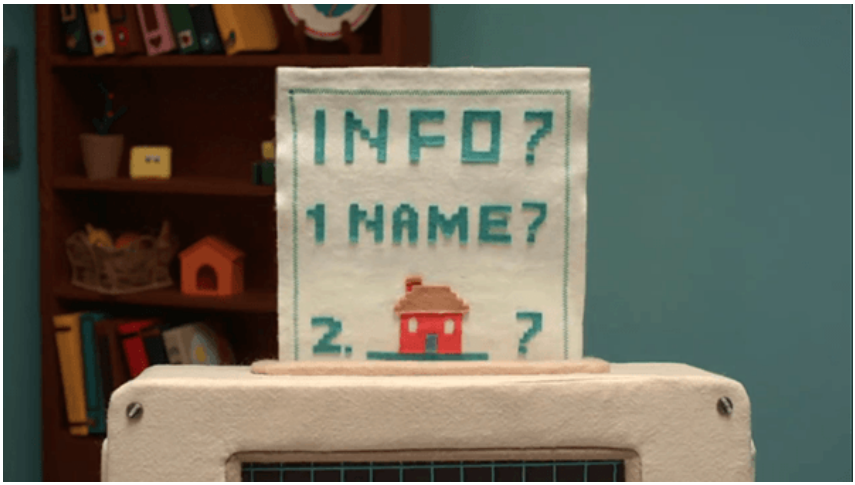
Behind Yellow Guy is the head of Malcolm the Love King illustrating that he has integrated this portion of his programming. Also, according to the milk carton, the three friends are still missing – even though they're inside Yellow Guy's house.

When a card from their game asks "What's the biggest thing in the world", the friends look at the globe. Studying the globe is indeed a great and wholesome way to learn about the real world. However, a slightly dumb computer interrupts their research.



The computer calls himself a "computerly guy" and keeps making grammatical errors.

Once again, we find here a comment about mass media. This TV show aimed at kids misleads them out of true information (learning from the globe) and lures them into learning pointless, big-brother-friendly information.

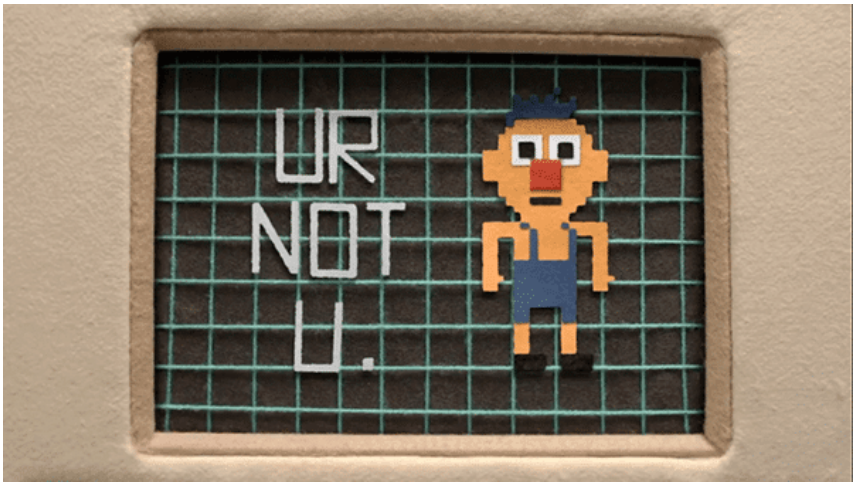


The computer starts asking all kinds of personal questions to the friends. This children's TV show is attempting to normalize mass surveillance by presenting it to the viewers as something innocent and harmless.

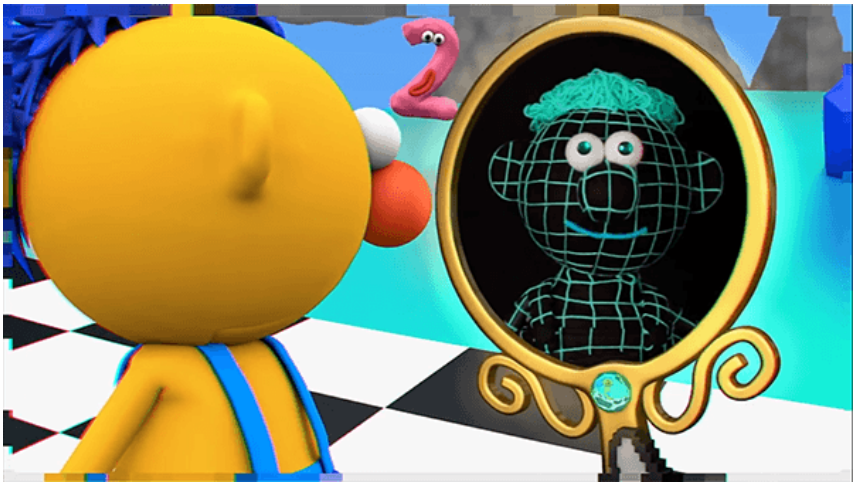
When Red Guy tells the computer to "shut up" and taps on it, the friends are transported to the "digital world". In MK terms, they are taken to dissociation. Once again, this symbolically represents them being programmed by their handlers.

In the digital world, the friends follow a checkerboard pattern floor, implying they are following the programming script as laid out by the handler. A bunch of googly eyes and a pyramid appear in the background: basic occult elite imagery.

The show is not about teaching children about computers anymore: It is a confusing ordeal where the computer acts as an agent of the MK handler.



The computer symbolically represents what MK handlers do to their slaves: Removing them from their core persona through trauma and dissociation.



When looking into a mirror, Yellow Guy does not see himself, but a digital, "programmed" version of himself: his alter-persona.

As they get deeper into the digital world, the puppets find themselves inside a hypnotic whirlwind of sounds and images. Red Guy, the most critical guy in the group, gets sick of it and attempts to break out from programming.

Red Guy finds himself in the "real world" (or a somewhat distorted version of it). He's an actor in a children's TV show that uses motion capture.

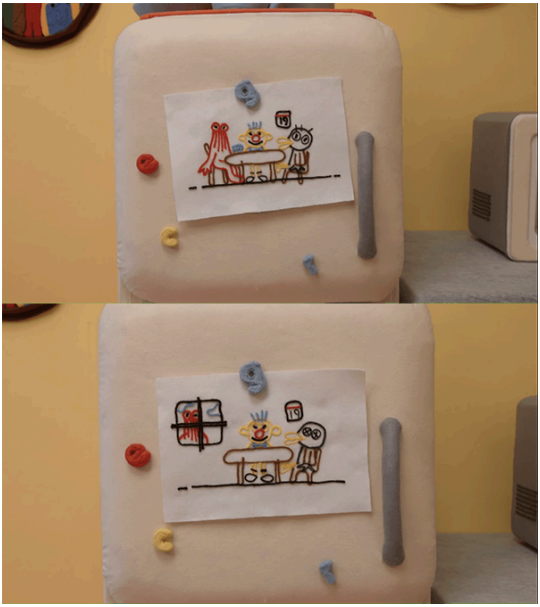
Red Guy is not supposed to be aware of this reality. And his head literally explodes. MK slaves cannot break from programming and, if they do, they are often programmed to “auto-destroy”.

EPISODE 5

Duck Guy and Yellow Guy are sitting in a kitchen and feel like something is “missing”.

Duck Guy and Yellow Guy are too programmed to fully realize that Red Guy is gone. Notice Computer Guy on the fridge.

While looking around, the friends look at a picture on the fridge two separate times. The image is slightly different the second time around.



Upon second look, Red Guy is now outside the house, in the crosshairs of the window, and Duck Guy has Xs on his eyes. The image foretells something awful to come.

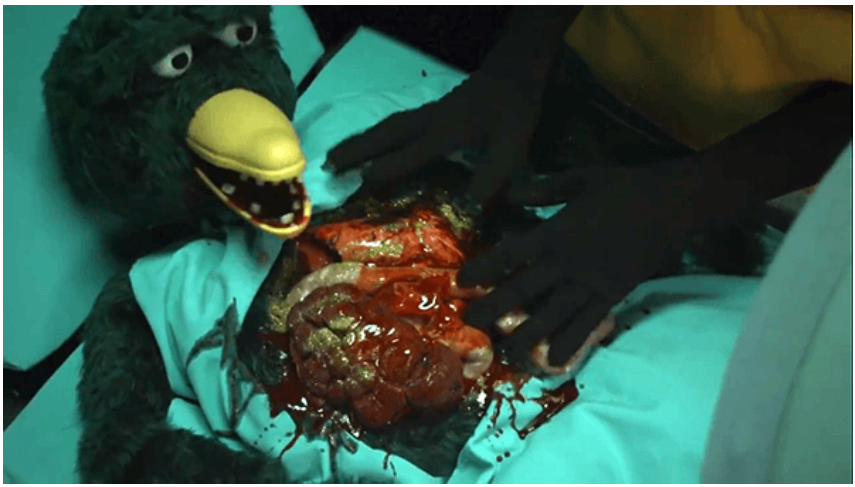
In this episode, food starts singing about healthy eating. As usual, they give terrible advice. During the song, a phone call interrupts everything.

The red phone represents the link between the fake world of mass media and the grim reality of MKULTRA.

When he picks up the phone, Duck Guy finds himself in a dark surgical room. Judging by the monitor, he is in two places at once.

Meanwhile, a giant lamb chop sings about healthy eating. The song is confusing and full of contradictions, reminiscent of the mind games used by MK handlers to confuse and

hypnotize MK slaves. Duck Guy cannot take this anymore and attempts to run away. He cannot go far.



In a rather gruesome scene, Duck Guy's innards are dug out of him.

We then see Yellow Guy eating cans full of Duck Guy. He's eating his friend!

It is at this point that we understand that Yellow Guy is the main focus of the MK programming. The other two were expendable – and probably not fully programmable. In this

episode, Yellow Guy was exposed to extreme trauma: He was forced to lose his friend … and then eat him. He is being completely broken down so he can be reprogrammed.

EPISODE 6

In the sixth and final episode, things reach a disturbing conclusion.

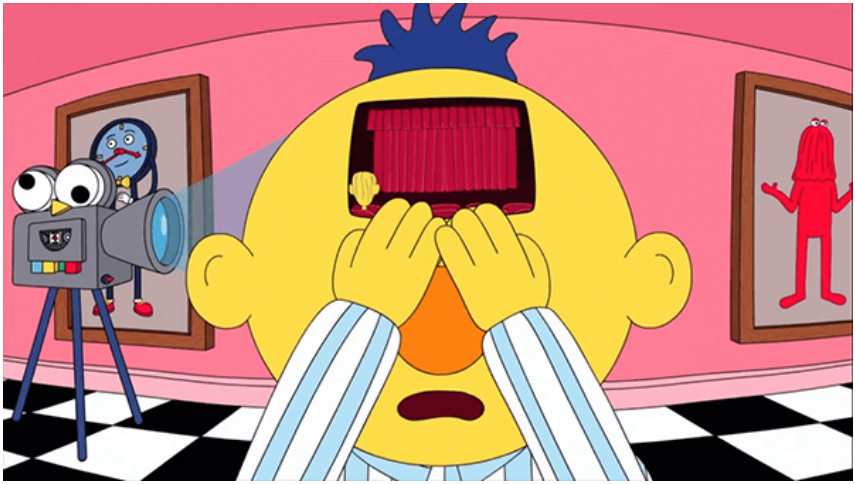
Yellow Guy in his bedroom, crying because his friends are gone. It is still June 19th.

At this point, we realize that the entire series basically took place in a single day. The first episode was during breakfast, then each episode progressed through the day until bedtime. But why did everything take place on June 19, 1955, specifically? Is there something significant about that particular day?

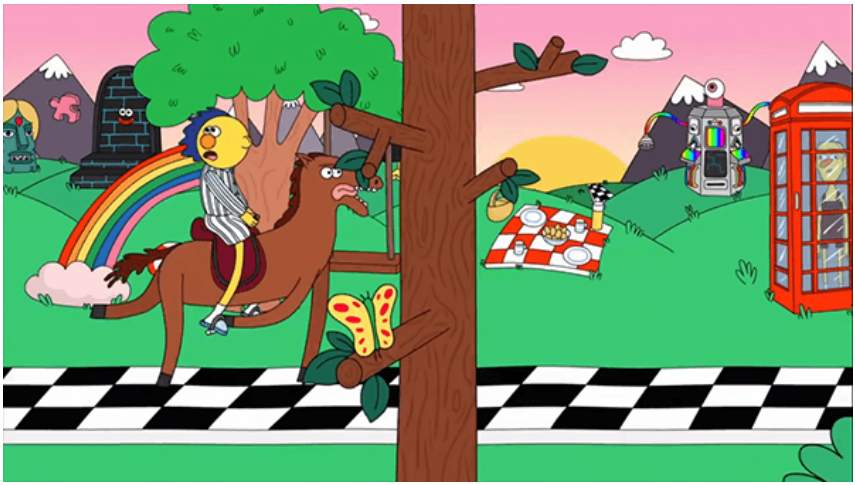
First, June 19, 1955, was Father's Day, which gives things a sad tenor considering that the handler in the story is the boy's father. Second, the year 1955 was during the post-war period, an expansive time for MKULTRA experimentation, as well as subliminal TV programming. In the present day, both of these fields have reached a very sophisticated and almost

imperceptible level. (Fun fact: The final episode was released on June 19, 2016).

When Yellow Guy is finally ready to go to sleep, the lamp beside him comes to life and sings about dreams. Yellow Guy screams in horror because he knows that the song will inevitably turn into trauma. And he is right: He is back into his dissociative state.



Back in dissociation (represented by a cartoon world), we see Yellow Guy's mind being a show. Who's in the audience? His father, the handler.



While following the ever-presented checkerboard road, Yellow Guy sees a butterfly (Monarch programming), a mushroom (drugs), the mind control machine topped by a giant eye, and, of course, his dad, the handler.

Yellow Guy's "dream" turns into a nightmare as he drowns in black liquid (similar to what was poured on his painting in the first episode). Simulated drowning is a classic torture method in MK programming.

Meanwhile, Red Guy is apparently trying to live a normal life in the "real world".

Red Guy holds a boring job in a bland world where everybody looks like him.

After work, Red Guy goes out and everybody looks the same. Are the makers of the series saying that the real world is populated by a bunch of conformist clones?

Red Guy gets on stage to perform for the crowd.

He sings the song about creativity heard in the first episode. He even replicates the parts sung by his friends. (RIP Duck Guy).

This scene is rather sad. It is basically an MK slave trying to express himself. However, all he knows is what he was programmed to know. So his “creative outlet” is to sing something he was forced to learn. Ironically enough, that song was about “creativity”.

Everybody in the crowd hates the song … except for maybe one person.

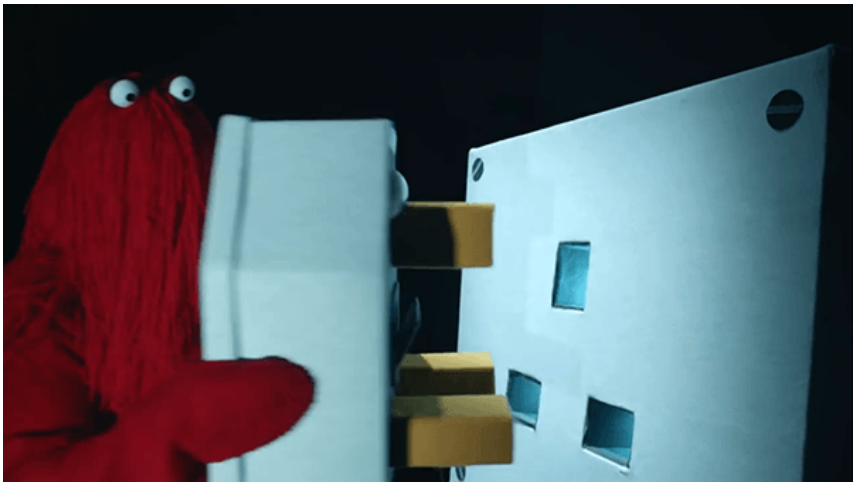
Roy the handler is in the crowd.

Roy has apparently found Red Guy to bring him back to his programming. MK slaves cannot be left loose in the real world for long.

Red Guy finds himself back in MKULTRA world. Was he ever in the "real world"? Was it all a dream? Reality and fiction is extremely blurry for MK slaves.

Red Guy finds the console that unleashes the singing things that are used to program the friends. Notice that there's a video reel and a musical keyboard, hinting that music and video are used to control MK slaves and, on a wider scale, the masses.

Roy the handler appears and attempts to reach Red Guy with an extremely long arm (the world of MK is very far reaching).



Red Guy unplugs the machine. Did he unplug himself from mind control? Did the masses unplug themselves from media control?

We then see the three friends sitting on a table, looking slightly different. They are in the colors mentioned in the first episode as their favorite color.

A page falls from the calendar. It is finally June 20th.

It's a brand new day. Are these our friends? Are they free now? Not sure.

Sketchbook comes to life again, signing its song. Programming continues on the every present checkerboard pattern.

It's the same story on a different day. For the kids watching the TV show, it is just another day of TV programming.

IN CONCLUSION

Don't Hug Me I'm Scared is a strange and disturbing adventure that has lent itself to all kinds of theories and interpretations. However, it is difficult to miss the series' scathing commentary on mass media that targets young children and brainwashes them into conforming to the elite's will.

Through symbolism, the series also comments on the most direct and brutal form of brainwashing: Monarch mind control, also known as MKULTRA. Indeed, the series puts on display the entire world of MKULTRA, from its distinctive symbolism to the horrific techniques used to cause trauma and dissociation. We are shown these techniques being used on actors, hinting that the people we know and love in *our* mass media might also be brainwashed MK slaves.

So is *Don't Hug Me I'm Scared* a warning against the evils of mind control or does it simply propagate more of elite's sick culture to the masses? The answer depends on whether or not you've pulled the plug from the machine.

THE HIDDEN SYMBOLISM OF "STRANGER THINGS"

The immensely popular series *Stranger Things* puts in the forefront of popular culture the disturbing world of MKULTRA, mixed with a heavy those of fantasy and science fiction. Through its story and symbolism, the series tell a deeper truth about its subject matter, one that not many might believe or accept. We'll look at the deeper meaning of *Stranger Things*.

Warning: Monumental spoilers ahead!

Praised for its gripping story and stellar acting, *Stranger Things* quickly became a monster hit. Starring a group of *Dungeon & Dragons* playing kids who bike around their neighborhood while communicating on their *Realistic*™ walkie-talkies, the series brought a heavy dose of eighties nostalgia with a rare authenticity. More importantly, *Stranger Things* also brought to the forefront of popular culture a subject that has been taboo for decades: The world of MKULTRA and its horrifying practices. (If you don't know about MKULTRA, please read this article first).

Continuously opposing truth with fiction, the horror of reality with the bliss of fantasy, the ugliness of mankind with the innocence of children, *Stranger Things* has a strong dualistic undertone. This is epitomized by the fact that the adventure takes place on two separate realms, the "real world" and the "Upside Down," a dark, evil version of reality. Although separate, these realms are connected through a gateway, one that nearly nobody knows about. The existence of this gateway is hidden from the

public, yet affects it in several ways. *Stranger Things* is about how those who rule us are involved in "stranger things" than most can even fathom. Through its story, characters and symbolism, it reveals the darker side of the elite … some of it. Let's take a deeper look at the story.

BETWEEN REALITY AND FICTION

The series begin with four friends, Mike, Will, Dustin and Lucas, playing *Dungeons & Dragons*. Mike, the dungeon master, sets up the premise of his friends' quest. He also sets up the premise of the entire series.

> "Something is coming. Something hungry for blood. A shadow grows on the wall behind you, swallowing you in darkness. It is almost here."

Mike's Dungeon & Dragons campaign lasts almost ten hours. The first season of Stranger Things lasts almost ten hours.

While the boys are ultimately faced with the horrifying world of government mind control, their adventure is constantly compared to a *Dungeons & Dragons* quest. Will, the boy who gets abducted by the government, is the wizard of the party. The strength of wizards reside in their minds as they are capable of magic and other paranormal things such

as teleportation and telekinesis. As we'll see later, this is what Theta MKULTRA programming is about.

In this sense, the dark, disturbing aims of the occult elite is directly contrasted with the innocence and playfulness of children.

Will's being abducted by the government is likened to the wizard stuck in the Vale of Shadows with the Demogorgon.

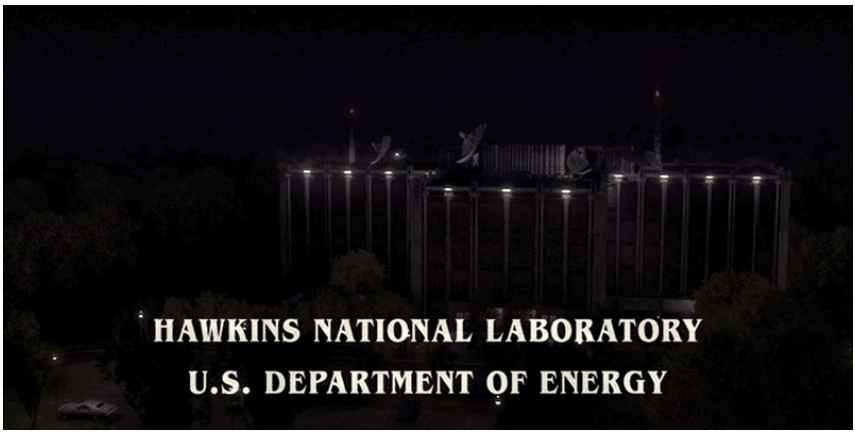
Essentially, the series' creators are the dungeon masters taking the viewers on a 10-hour quest. But while D&D is about fantasy, the events happening in Stranger Things are based on some very strange things that actually happened.

BASED ON THE MONTAUK PROJECT

> "Honey, we have to trust them. This is our government. They're on our side."

Considering what happens in the series, the quote above, said by a clueless father, takes on a deeply ironic meaning. The story indeed describes a shadow government that exists no matter who is in office and that evolves entirely out of public view, partaking in programs, experiments, and missions that are completely beyond public knowledge while controlling the country's entire resources and networks. In *Stranger*

Things, the main organizations named are the CIA, the NSA and the Department of Energy.



The MK programming site and the gateway to the 'Upside Down' are located in a National Laboratory of the U.S. Department of Energy.

The actual U.S. Department of Energy is one of those gigantic organizations that are massively funded by the federal government (it received 24 billion dollars in 2014) and operates a massive infrastructure all over the country. Yet, very few people truly know what happens inside those laboratories.

> The **United States Department of Energy (DOE)** is a Cabinet-level department of the United States Government concerned with the United States' policies regarding energy and safety in handling nuclear material. Its responsibilities include the nation's nuclear weapons program, nuclear reactor production for the United States Navy, energy conservation, energy-related research, radioactive waste disposal, and domestic energy production. It also directs research in genomics; the Human Genome Project originated in a DOE initiative. DOE sponsors more research in the physical sciences than any other U.S. federal agency, the majority of which is conducted through its system of National Laboratories.
> – Wikipedia

Stranger Things takes place in the fictional town of Hawkins, Indiana, where a National Laboratory acts as an MKULTRA programming site.

It is interesting to note that the series' original title was *Montauk* and that it was supposed to take place in Montauk, NY. For those who have done some research on CIA mind control, this name should ring a bell. Montauk is the site of Camp Hero, the military base where the infamous and widely speculated Montauk Project took place.

> The events on Long Island have come to be known as The Montauk Project. This phrase refers to a series of top-secret experiments in mind control, time travel, psychotronics, and the creation of black holes. These experiments were based out of an old Air Force radar station, or more accurately, in a vast complex hidden in the earth beneath this radar station.
>
> The military focused the efforts of the Montauk Project primarily on mind control experimentation. They gathered young males with psychic sensitivity, and in some cases, they supposedly even kidnapped these test subjects. These boys would sit in a specially developed chair aimed at enhancing their latent psychic abilities. This chair was being blasted with energy waves that allowed scientists to control their young subjects' minds. Amazingly, it was discovered that the most adept of these young psychics were able to focus on objects so intensely that the objects would momentarily physically materialize. (…)
>
> According to legend, the base actually lost its funding in the late 1960s because the radar technology was obsolete, but was open until 1983. The area is now a New York state park, but the buildings are intact and radar equipment remains standing. Also, from what I learned, what is really strange is that while the government gave the land to the state, it still owns the land beneath the base.
>
> Apparently there are many levels beneath ground that were used for research and the base was really a cover-up. Some people say that is absolutely documented that there is a

subterranean city beneath the base that is still being used today by secret branches of the military. People say that the radar equipment was built as a cover up so that the military could conduct experiments in time travel and mind control and this is what all the electronics equipment was for. The Montauk Air Force Station was said to have carried out numerous terrible experiments in cooperation with many research laboratories on Long Island. Apparently, this base was also in cooperation with Mitchell Air Force Base on Long Island.
– Weird US, Military Mayhem in Montauk, Long Island

Camp Hero Base in Montauk, NY.

The creators of *Stranger Things* were clearly inspired by the Montauk project "legend". The creators however ultimately chose to base the series in a fictional town in Indiana. While the location is different, the same shadow government is behind the action in *Stranger Things*.

Inside the National Laboratory, phone calls made by citizens are monitored.

The government uses Hawkins Power and Light trucks to move around the community unnoticed, while they tap into phones and search houses.

While the MKULTRA project was supposedly killed in the 1970s, it is still going strong in *Stranger Things*.

In *Stranger Things*, the shadow government takes all of the necessary steps to cover its tracks: It spies on citizens, kills those who know too much (making it look like a suicide), fakes the death of abducted children, and hinders investigators searching for the truth. In short, the shadow government operates above the law and supersedes all levels of government.

Jim Hopper, the chief of police of Dawkins, slowly uncovers the scheme of the federal government.

> "I know you do experiments on kidnapped little kids whose parents' brains you've turned to mush. And I know you went a little too far this time".

Things definitely go too far. Not unlike what is claimed about the Montauk Project, the experiments at the National Laboratory in *Stranger Things* lead to the opening of a gateway to a dark dimension and the spawning of a faceless monster. Tapping into the darkest forces on Earth never leads to good things.

THE UPSIDE DOWN AND THE DEMOGORGON

The intense and dangerous experiments at the National Laboratory engender the creation of a portal leading to the Upside Down – a dark, evil version of the real world. The kids compare it to the Vale of Shadows in *Dungeons & Dragons*.

> "It is a place of decay and death. A place out of phase. A place of monsters. It is right next to you and you don't even see it."

The portal leading this other dimension is so powerful that it alters the magnetic field of the area around it, causing compasses to point away from true North. Symbolically, this represents how the occult elite's dealings are indirectly affecting the entire population.

The actual world of MKULTRA taps into the metaphysical realm, the esoteric and the occult – and not for benevolent purposes. Constantly and intensely drawing power from dark forces ultimately unleashes byproducts, which have an effect on the unsuspecting masses. In short, people lose their "true North".

In *Stranger Things*, the byproduct that emerges from the Upside Down is a faceless monster – a creature the kids dub "Demogorgon".

Demogorgon abducts children and takes them to the Upside Down.

Although this monster is pure science fiction fodder, it symbolically represents the beastly, monstrous side of the "scientific" experiments of the occult elite. Attracted by the blood of children, Demogorgon makes them disappear from the surface of the Earth and takes them to Upside Down, which represents the dark, evil, dissociated world of the occult elite. When describing Demogorgon, the characters of the series all say that "it has no face" (much like the real-world MK system has no face). The name given to this monster, Demogorgon, is significant. It refers to a powerful demonic force:

> In the *Dungeons & Dragons* fantasy role-playing game, **Demogorgon** is a powerful demon prince. He is known as the Prince of Demons, a self-proclaimed title he holds by virtue of his power and influence, which, in turn, is a title acknowledged by both mortals and his fellow demons.
> – Wikipedia

The origins of the word Demogorgon itself refers to an evil entity mentioned by occult scholars.

> **Demogorgon** is a name used to refer to a pagan deity or demon, associated with the underworld and envisaged as a powerful

> primordial being, whose very name had been taboo.
> – Ibid.

In the series, Demogorgon represents the satanic elite that feeds on the blood of innocents, abducting children and using them to gain power.

At one point, Brenner, the MK handler, says a significant phrase:

> "Six … six … six people have been taken this week."

Although this appears random, Brenner does repeat the word "six" three times while referring to those who were abducted in Hawkins. It is a coded way of saying that the missing children are fed to the 666 system? One thing is for sure, Will Byers is one of them.

Trapped in the Upside Down, Will Byers is progressively being taken over by a disgusting thing penetrating his body. Another child being destroyed by the MK system.

Another victim of the system is Eleven, an MK slave who was abducted at birth.

Eleven bends a can using her mind.

Eleven is a young girl that escaped the National Laboratory using her "superpowers". Through bits of information and flashbacks peppered throughout the series, the viewers eventually piece together the tragic story of Eleven – one that mirrors the fate of thousands of children who disappeared over the past decades. Indeed, through the story of Eleven, *Stranger Things* describes parts of the real-world MKULTRA program.

Eleven is the daughter of a woman named Terry who willingly took part in MKULTRA-related experiments.

> "- She was part of some study in college.
> – MKULTRA?
> – Yeah, that's the one. Was started in the '50s. By the time Terry got involved, it was supposed to be ramping down, but the drugs just got crazier. Messed her up good.
> – This was the CIA that ran this?
> – The Man with a capital M. They'd pay a couple of hundred bucks to people like my sister, give 'em drugs, psychedelics, LSD, mostly. Then they'd strip her naked and put her in these isolation tanks."

Terry is convinced that Eleven was stolen from her by the CIA after a “miscarriage” in the third semester.

As stated in previous articles, female MK slaves are sometimes made to suffer through “miscarriages” to cause trauma. Babies born from these situations are easier to program because they’ve already been traumatized.

> Families who wanted dissociative children learned that dissociative babies could be born if the child in the womb is tortured. Thin needles are inserted through the mother into the fetus to prick the preborn child. Mothers, who are pregnant with children to be programmed, are also severely traumatized during their pregnancy with a whole assortment of traumas, which simultaneously traumatizes the babies which they carry.
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

While visiting the room intended for Eleven at her mother’s house, the White Rabbit from Alice in Wonderland is prominently displayed. It is an important symbol in the world in mind control. The same way the White Rabbit lures Alice into the looking glass, MK handlers lure slaves to the dark side of mind control.

In *Stranger Things*, Eleven is born with a specific set of skills.

> “Says she’s born with special “abilities”. Telepathy, telekinesis.

> You know, sh*t you can do with your mind. That's why the big bad Man stole Jane away. Her baby's a weapon off fighting the commies."

In MK terms, Eleven is a product of Theta programming, which is centered around extrasensory perception (ESP). There is nothing "science fiction" about this, however. It is documented that the CIA invested tens of millions of dollars into researching this field.

> **THETA** – Considered to the "psychic" programming. *Bloodliners* (those coming from multi-generational Satanic families) were determined to exhibit a greater propensity for having telepathic abilities than did non-bloodliners. Due to its evident limitations, however, various forms of electronic mind control systems were developed and introduced, namely, bio-medical human telemetry devices (brain implants), directed-energy lasers using microwaves and/or electromagnetics. It is reported these are used in conjunction with highly-advanced computers and sophisticated satellite tracking systems.
> – Ron Patton, Mind Control

> Theta Programming got its name just as the Alpha, Beta, and Delta Programming in part from the four types of EEG brain waves. Theta waves are frequent in children. Psychic warfare became a branch of the Monarch Programming. This is the Theta Programming. It is the marriage of occult practices with state of the art science. The idea to be able to copy what Elisha did to the King of Syria (2 KG 6:11-12) when he "telepathically" spied on the enemy, discovered their plans, and thereby ruined their chances of success. Today this has been called "ESPionage", and the U.S. Army's term is "psychotronics". Of course, the CIA's position is that they couldn't find anything that worked, but that is simply not true, because the co-authors know of many Theta alters and Theta model systems which have Theta programming which is successful. Black magicians have been honing their skills on

> how to deflect magical attacks for centuries. Are their efforts superstition and empty nonsense, or do they really have efficacy? The Illuminati and Hitler believed in black magic. And in recent times, the other groups involved in trauma-based mind-control have also looked into magic based psychic warfare.
>
> The military and the Illuminati are using telepathy, psychic warfare, astral projection and other occult sciences with their programmed slaves. The ability to carry out some of these occult sciences (psychic abilities) can be greatly enhanced by certain drugs, brain wave patterns, training, and demonology.
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

Although Eleven has "superpowers" that are deemed "pretty awesome" by her friends, they are clearly the product of years of abuse. Since birth, she has been programmed by a handler she calls "Papa" (an actual word used in MK programming). After spending her life confined inside the walls of a laboratory, Eleven can barely communicate and shows numerous signs of past trauma.

Eleven gets scared when hearing thunder – maybe it reminds her of electroshock therapy?

When Eleven did not do as told by her handler, she is taken somewhere to be punished while her Papa watches. There are no boundaries to the abuse MK slaves go through.

When she performed well (she actually killed two guards by using her mind), her Papa "rewards" her with some affection. This is how MK handlers work.

Devoid of a core personality (it was denied by her handler), Eleven temporarily takes on an "alter" to evolve in the "real world".

In Monarch programming, MK slaves are often made to wear wigs (often blonde) when in the real world.

It is however inside the little house Mike built for her that Eleven gains some of her humanity back.

Provided with a sense of security, Eleven becomes less of a machine and more human. Her shelter can represent being in touch with her core persona, the "real" her, safe from the harm of the outside world.

Other characters in the series are seen hiding in small shelters as well.

Joyce manages to communicate with her son Will through Christmas lights once she sits inside a small storage space. Being in tune with her core self allows her son to contact her.

Will Byers went to Castle Byers – a small shed he built – to "hide". In other words, he went there to feel safe and be in tune with his core persona.

Despite several allusions to abuse peppered throughout the series, Eleven is nevertheless portrayed as a "superhero" with cool superpowers (she is compared to X-Men and Green Lantern).

The fact that her friends call her El (short for Eleven) is also

significant. El is a Semitic word meaning “god” or “deity”. As seen above, there is a spiritual, metaphysical dimension to the entire series. The fact that El is in touch with the metaphysical confers her a “godly” aspect.

El is the only “savior” capable of taking on Demogorgon, the representation of evil. However, the overuse of her powers leads her to commit the ultimate sacrifice – giving her life for her loved ones.

In the end, Eleven’s ultimate fate is kind of a mystery. After using her powers to destroy Demogorgon, she disappears with him. Did she die with it or did she go back in the hands of the MKULTRA system?

We do know that the police chief Hopper agreed to give up Eleven’s location in exchange for the government liberating Will. Hopper also promised to never talk about anything he discovered about the MK system. He tells Will’s mother:

> “Look, everything that’s happened here and everything that’s gonna happen, we don’t talk about. You want Will back? This place had nothing to do with it. That’s the deal”.

Hopper leaves Eggos (Eleven's favorite) in a box in the woods. Did he leave those for Eleven, knowing that she is back in the MK system (because of him)? Or is it an offering to a dead deity?

In the end, Eleven is back where she "belongs" and the secrecy of the MK system is preserved. So, did the good guys truly win? Well, at least Will was rescued and went back to his family. That's a good thing, right?

After going back home, Will celebrates Christmas with his family. When he goes to the bathroom, Will "vomits" a disgusting creature and finds himself momentarily back in the Upside Down.

Although he was rescued from the Demogorgon and the MK system, Will's ordeal will have lasting effects on him. Indeed,

mind control programming and the elites' demonic system disturb the mind, body, and soul forever.

Other than Will and Barb, who were physically abducted, other characters appear to be affected indirectly by the MK system. Indeed, through subtle clues, the series establishes a strong connection between Eleven – the MK slave – and Nancy – the perfect suburban girl.

THE LINK BETWEEN ELEVEN AND NANCY

Although MKULTRA is a top-secret operation, the series implies that it has repercussions on the entire population. As stated above, the gateway causes compasses to point away from true North and, well, maybe, it does the same to moral compasses.

While Eleven is a strange, unique and enigmatic product of a fringe government experiment, Nancy is the exact opposite: A regular girl from a regular family living in a regular suburban neighborhood. However, both characters are linked through various scenes.

Eleven, who is wet from the rain, is given a change of clothes. She immediately undresses in front of her friends, causing them to freak out. This scene portrays the lack of privacy and boundaries in the minds of MK slaves and might imply sexual abuse in her past. Michael then sends her to the bathroom to change and tells her: "Privacy. Get it?".

After being pushed into the pool, Nancy is given a change of clothes by her boyfriend. She then tells him "Some privacy maybe?". She ultimately undresses in front of him.

The series mirrors Nancy's relationship with Steve – a guy who is kind of a jerk, kind of pushy and kind of manipulative – with the plight of Eleven, an MK slave programmed by a

handler. Although Nancy is not forced to do anything, the series draws a strong parallel between her losing her innocence (having sex with Steve) and mind control – as if saying that the entire population is "under the spell" of this system.

The scene of Nancy having sex with Steve is juxtaposed with her friend Barb being captured by the monster and taken to the Upside Down.

By closing in on Nancy's hand during sex and Barb's hand while she is taken by the monster, the series once again compares her losing her "innocence" to a girl being abducted by the MK system.

The next day, Nancy feels kind of ashamed and tells Steve that "everybody's looking at her". He tells her that it is not a big deal. Then, for no apparent reason, he points to a butterfly on her locked and says "Hmmm". If you are new to this site, butterflies represent Monarch programming.

Throughout the series, characters observe that, since she's been with Steve, Nancy is a "different person", the same way MK slaves become different persons. Dustin observes that "she used to be cool". Barb tells Nancy: "This isn't you". Jonathan says about Nancy: "I saw this girl, you know, trying to be someone else".

Nancy's ultimate fate is also identical to Eleven's. While she appeared to be breaking away from Steve's apparently irresistible spell, she ends up going back with him.

Did Steve truly change or is this an act to get back with Nancy?

IN CONCLUSION

While most critics focus on the "nostalgia" factor of *Stranger Things*, the series is about much more than 80's aesthetics. It addresses a disturbing aspect of American history and, through overt and subtle symbolism, reveals the deeper, metaphysical implications of the elite's never-ending quest for power.

Stranger Things is not a documentary, however. It is a "science fiction" show that ends up depicting MKULTRA as a weapon against communism. While subtly alluding to abuse, the series presents a rather whitewashed version of MKULTRA, one that is devoid of its more gruesome aspects. This might lead viewers to believe that MKULTRA is "not so bad" or worse, that it is all fiction.

In the end, the series accomplishes what symbolism does: It reveals to those in the know while concealing to those in ignorance. Either you believe that the story is an apt reflection of the powers that be and the dark forces that rule them … or it is nothing but a creepy Dungeon & Dragons quest told by masterful dungeon masters.

"THE NEON DEMON" REVEALS THE TRUE FACE OF THE OCCULT ELITE

The Neon Demon is a movie about the fashion industry and its obsession with youth and beauty. However, through its story and symbolism, the movie reveals the disturbing mindset of the fashion world and the occult elite behind it.

Warning: This article addresses disturbing subject manners. Also: Gigantic spoilers ahead!

The Neon Demon is painful to watch. Not only is it filled with long hypnotic sequences that emphasize the shallow self-importance of the fashion world, it deliberately dwells on some of the most upsetting human practices possible including pedophilia, necrophilia, cannibalism and ritual killings. All of these horrors are presented in an aesthetically pleasing matter and placed in a cool, fashionable context in an apparent attempt to normalize them.

Like most of the entertainment analyzed on the *Vigilant Citizen*, this movie leaves a foul feeling, as if one's very soul was violated by what was just witnessed. Of course, this kind of result from a "psychological horror movie" is to be expected, but the most disturbing part of this movie isn't the fiction: It is the dark "real world" truths it appears to celebrate. Indeed, when one knows about the dark side of the entertainment industry – and the occult elite that owns it – the movie becomes a disturbing manifesto, an indulgent celebration from people who revel in darkness. In short, it discloses what the industry is truly about, how it truly functions, and who is truly behind it.

Through the story of an innocent young girl who moves to L.A. with big dreams of being an international supermodel, *The Neon Demon* reveals the true ugly face of the entertainment industry.

Let's look at *The Neon Demon*.

CULTURE OF DEATH

Subjecting oneself to this kind of movie means being exposed to the twisted mindset of those behind it. And right from the start, *The Neon Demon* gives us all eyeful of what the fashion world is about: Celebrating a culture of death while preying on youth and innocence.

In the first scene of the movie, Jesse poses in a photoshoot where she appears dead after having her throat slit.

If you've read past editions of *Symbolic Pics of the Month*, you're already aware of this trend happening in actual fashion shoots. Here is one example of a real photoshoot where the model is basically a "fashionable corpse".

“Pin Up”, W Magazine, 2008

PREYING ON YOUTH

The model in the bloody photoshoot is Jesse, a 16-year-old model who is “new in town”. She meets Ruby, a make-up artist who nonchalantly asks her very specific questions.

As Jesse reveals that she’s a young and vulnerable aspiring model, Ruby gives her intense looks as if saying: “I want to consume you” … literally.

– You've just got to L.A., Jesse?
– How did you know?
– You've got that look. Don't worry honey. That whole deer-in-the-headlights thing is exactly what they want.

The "deer-in-the-headlights" thing means youth and innocence. "They" prey and feed on it … literally.

After learning about Jesse's vulnerable situation, Ruby invites her to a party. This is how newcomers get introduced to the claustrophobic social bubble that is the fashion world.

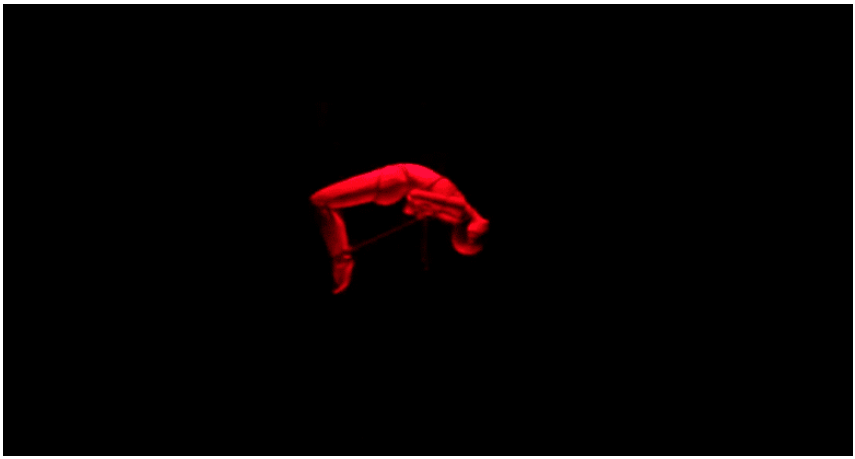
At the show, Jesse is introduced to two other models, Gigi and Sarah, who also quickly interrogate Jesse.

Ruby mentions that lipstick colors tend to sell more when they're named after food or sex. She then asks Jesse:

– Are you food or are you sex?

This odd question will become extremely relevant later in the movie. Indeed, there are two ways her vital energy can be "consumed".

The girls then watch a bizarre show that features a tied-up model. At the climax of the show, she is lifted in the air and placed in a position that carries important symbolic meaning.



While music is blaring and lights are flashing, the bound model floats in the air.

The model's position is strongly reminiscent of Louise Bourgeois' Arch of Hysteria.

Louise Bourgeois' "The Arch of Hysteria"

This particular piece of art and position was shown to be

important to the occult elite. Serial killer Jeffrey Dahmer placed one of his headless victims in that specific position.

Dahmer was a cannibal. *The Neon Demon* also deals with cannibalism. And more. Like abusing minors.

Keano Reeves plays the role of a motel owner who rents rooms to aspiring models. He's a creep.

At one point, the motel owner tells Jesse's friend to check out a girl at his motel.

> "Take a peek in room 214 if you get a chance. Runaway. Thirteen years old. Real lolita sh*t. Room 214. Gotta be seen."

Later in the movie, the motel owner creeps into Jesse's room to insert a knife down her throat. It is a disturbing reference to violent abuse of young models.

Through these various scenes, we understand that Jesse has entered a messed up world that is looking to consume her.

ENTERING THE INDUSTRY

Jesse is soon recruited by a fashion agency that promises her to work with “all of the big designers”, which will lead her to”international success”. When Jesse admits that she’s only 16 years old and that she did not graduate from high school, she is told to tell people that she’s 19.

Nobody cares that she is a minor. In fact, her youth gives her that “something” that the industry desperately preys on. Youth is not only used to sell copies of magazines, it is exploited on a deeper level. Primitive civilizations used to sacrifice young virgins to the gods because they were believed to have the most “magical potency”. This concept is still alive today. People with great wealth, power, and influence believe in these occult concepts that most think to be outdated. *The Neon Demon* addresses these things in a thinly veiled matter.

When Jesse goes to her first photoshoot with a “big” photographer, things get weird.

At the photoshoot, Jesse has a shiny thing glued to her face. Its shape is reminiscent to the head of Baphomet, complete with horns and the torch of illumination. While this might be a coincidence, the occult context of the movie would say otherwise.

When the photographer sees Jesse with her golden stickers, he appears taken with her. He tells everybody present to leave the room. He then orders Jesse to take off all of her clothes. She's still 16.

Then, in a strange scene, the photographer passionately rubs Jesse with gold stuff, strangely focusing on her throat in a scene that might simultaneously refer them doing it and her being "the golden girl" of the industry.

TRANSFORMATION

Jesse's "It" factor leads her to star at a fashion show. This

show begins normally but soon turns into a long, hypnotic, occult ritual that appears to profoundly transform Jesse.

As Jesse walks down the runway, an alternate scene simultaneously takes place in a “higher” dimension. The fashion show is Jesse’s initiation to the industry, where she discovers her new alter persona.

Jesse finds herself under an illuminated pyramid – a symbol of the occult elite.

We see the birth of a new Jesse who cannot stop kissing herself.

After the show, a new, sexy, non-innocent Jesse is born.

A new Jesse is "unveiled". She is not a goodie-two-shoes anymore. She wants to be part of the glamorous and superficial world of fashion.

UNDER THE EYE ALL-SEEING EYE

As Jesse progresses into the fashion world, we are subtly introduced to the dark occult world that rules it. We are also heavily introduced to the symbol that represents it: the ubiquitous All-Seeing Eye (of course). In the movie, the all-seeing eye, aka the eye in the sky, is associated with the moon.

Under a full moon, Jesse talks about how she has no discernible talent except for being pretty … and about how she used to talk to the moon.

> “When I was a kid, I would sneak out the roof at night. I thought the moon looked like a big round eye. And I would look up and say: Do you see me?”

Jesse wanted to be noticed by the entertainment industry. She wanted the “big round eye” to see her. Well, it saw her. She got initiated into the industry.

When things get dangerous at her motel, Jesse is invited to stay at Ruby’s house … and things get even weirder. The deer-in-the-headlights is now trapped inside an elite home, and the predators are circling in.

At first, Ruby forces herself on Jesse, who admits being a virgin.

When Jesse pushes her away, Ruby becomes mad. If Jesse cannot be sex, she will be food (you remember the quote above?). But first, Ruby has to do something real quick.

In the next scene, we see Ruby at her second job in a mortuary home where she does makeup on corpses. When she receives the body of a young woman, Ruby becomes very excited.

Ruby kisses and fondles a dead body. Yes. The movie goes there. For a long time.

While this disturbing scene is happening, another scene is juxtaposed to it.

While Ruby is indulging in all-out necrophilia, Jesse sensually touches herself.

This annoying bit is dragged on for a long time. As Ruby gets excited and moaning sounds intensify, we realize that the movie makers are actually trying hard to make this scene arousing to the viewers. It's like, they're really into that stuff and they want us to be into it as well.

After this unnecessary scene, Jesse dresses up for no apparent reason. She becomes the sacrificial lamb.

Jesse puts on a white dress, looking as if she was a young girl about to be sacrificed to the gods.

When Jesse goes outside, Ruby and her two model friends go after her and kill her.

Blood sacrifice. The movie makers made this death scene as fashionable as possible.

Ruby and her friends do not simply kill Jesse … they consume her. Literally.

Ruby is literally bathing in Jesse's blood. The two other models are also drenched in blood in the shower.

After this nauseating scene, we see Ruby partaking in a strange ritual under a full moon – the "big round eye". She is demonstrating servitude to the All-Seeing Eye.

Ruby lays on the floor, basking in moonlight.

As if to emphasize the culture of death, Ruby is then seen laying where Jesse has been buried.

Meanwhile, the two other models who consumed Jesse are featured in a high-profile photoshoot. Apparently, eating Jesse imparted them the “It” factor that makes them desirable by the industry again. However, during the photoshoot, one of the models feels sick.

The model cannot take having Jesse inside of her. She stabs herself in the stomach and throws up Jesse’s … eyeball.

The other model picks up the undigested eyeball.

What does she do with the eyeball? Guess.

She eats it! She eats the whole thing!

Then, with a completely vacant look on her face, the model goes back to the fashion shoot. ** *Cue pop song by trendy pop singer Sia.* **

So, what the hell just happened? What is the moral of the story?

Well, “moral” is not really a word that applies here. “Moral” means “concerned with the principles of right and wrong behavior and the goodness or badness of human character”. There is no “moral” here, just an exposition of what the fashion world is about.

The Neon Demon describes how the industry preys on young girls (preferably very young), trapping them in a world they cannot escape. It depicts how people deep in the industry are involved in sick practices motivated by dark rituals.

Jesse, a simple girl from a small town, was full of the natural beauty and vitality that the soulless Hollywood vampires so desperately crave. After years inside the cesspool that is the fashion industry, all the humanity has been sucked out from them, leaving them yearning for young blood.

Innocent souls not yet tainted by the industry are lured towards the "inner circle" to then be exploited. When they cannot be used anymore, they are disposed of. Those who actually make it in the industry are those who profit from the exploitation – those who "absorb" the life force of others. Those who make it are those who have completely sold their soul and are willing to swallow the occult elite's eyeball to keep going.

The Neon Demon is about celebrating all of this. Literally.

The premiere of Neon Demon featured the stars eating eyeballs. Behind them is a pyramid with a missing eyeball at the top.

IN CONCLUSION

After watching *The Neon Demon*, it is not surprising to learn that it failed at the box office. It is an indulgent, self-aggrandizing, promotional piece by the industry and for the industry.

And no, the movie does not aim to “expose” or “reveal” anything. It actually attempts to make everything cool, trendy and fashionable. What makes this movie more disturbing is the fact that there is actual truth behind the fiction. People at the highest levels of these industries are indeed steeped in systematic abuse, exploitation, and all kinds of other sickening practices. They are so protected by the system that they can make movies about this crap and nobody interrupts their fun.

Why are they so into this? Well, once you swallow the occult elite’s eyeball, you’re either infected for life … or you die. ** *Cue pop song by trendy singer Sia* **.

THE DISTURBING MEANING OF KRAINAGRZYBOWTV (MUSHROOMLAND) : THE CREEPIEST CHANNEL ON YOUTUBE

KrainaGrzybowTV (English translation: Mushroomland) is a bizarre YouTube channel that has become a viral sensation in its native Poland and across the world. This is the disturbing story behind it.

Warning: This article deals with disturbing subject matters.

I remember when I first randomly came across an episode of KrainaGrzybowTV. After about 45 seconds into it, I yelled out "NOPE", closed my browser, and almost threw my computer out of the window. A few months later, a VC reader sent me a summary of the series and its disturbing symbolism. So I sat down and watch the entire thing. The experience left me feeling nauseated and thoroughly creeped out.

Each episode of Mushroomland is styled to look like an 80's children's TV show from Eastern Europe. The host of the show is Agatha, a young girl that has paper eyes over her actual eyes. Each episode begins with an "educational" theme (i.e. "How to Apple"), which then turns into a bizarre, confusing, and terrifying ordeal. Throughout the episodes, we learn that Agatha has actually been abducted by strange men and sent to a mysterious place called Mushroomland.

Rainbowland episodes were published on YouTube between 2013 and 2017, with each episode describing a different aspect of Agatha's ordeal. The channel quickly became a viral

sensation and garnered over 3 million views, a cult following … and some controversy.

> "Throughout the second half of 2014 Krzysztof Osiejuk, a right-wing publicist, claimed in a series of articles that *KrainaGrzybowTV* is the "most profound incarnation of pure satanism" he had ever encountered.
>
> In December 2014, after a tragedy in Rakowice (Poland), where a young poet and her boyfriend murdered said boyfriend's parents, Osiejuk pointed out that the girl (as analysis of her Facebook profile showed) was a KGTV fan, which led him to believe her actions might have been influenced by the YouTube channel.
> – Know Your Meme, KrainaGrzybowTV

Various theories have attempted to decode the meaning behind these bizarre videos. In some episodes, people saw references to an atomic war.

> The rise of the "Atomic theory" happened to coincide with the Ukrainian Revolution and several other Eastern European political issues (like Putin's ban on polish apples), which became the fuel for conspiracies enthusiasts who saw KGTV's videos as a deliberately coded warning for a planned atomic war. This theory was also inspired by KGTV's own (often cryptic and nonsensical) responses to some of the comments on their fanpage, which sometimes contained geographic coordinates and radio frequencies. Some users have as gone as far as sending baits to KGTV, as well as people suspected to be the authors (for example Marcus Molibdenus, see *Riddles.pl* below), in order to get their IP addresses and pinpoint their location. The results were inconclusive however, as various attempts produced different outcomes pointing the location to several Ukrainian, Polish and Italian cities.
> – Ibid.

Other theories claim that Rainbowland is about Agatha taking hallucinogenic drugs (i.e. mushrooms) or being possessed by a demon. Others believe that the entire thing has no meaning, that it is pure nonsense and that it is just

a viral marketing campaign to sell products (the soundtrack and related merchandise).

While all of these theories are probably partially true, there is much more going on in Rainbowland videos. Each episode is packed with seemingly random images that actually make sense when one understands their underlying concept: Trauma-based mind control.

Also known as Monarch Programming, the aim of trauma-based mind control is to expose victims to trauma so intense (through abuse, drugs, torture, etc.) that it causes them to dissociate from reality. While in this vulnerable state, handlers program new alter personas into the minds of their victims that can be triggered at will (for more information on Monarch Programming, read the full article here). This is exactly what happens to Agatha in Rainbowland.

EPISODE 1: HOW TO APPLE

In the first episode, we are introduced to the TV show "Smile Guide", hosted by Agatha.

Agatha greets her viewers by oddly waving her hand. We immediately notice the paper eyes covering her actual eyes.

The fact that Agatha has her eyes covered by fake eyes is the

first of many symbols directly alluding to MK programming. Indeed, as seen in previous articles on this site, this symbol represents the fact that mind-controlled slaves are blinded to reality. It is their handlers that dictate what the slaves perceive to be "reality".

Then, we are introduced to Maggie – a cartoon squirrel who acts as a co-host. Although the squirrel seems to be "friendly", a quick shot reveals its true nature.

The word TEUFEL appears under Maggie. Teufel is a German word that means: "a devil, satan, i.e. a creature of hell, a demon".

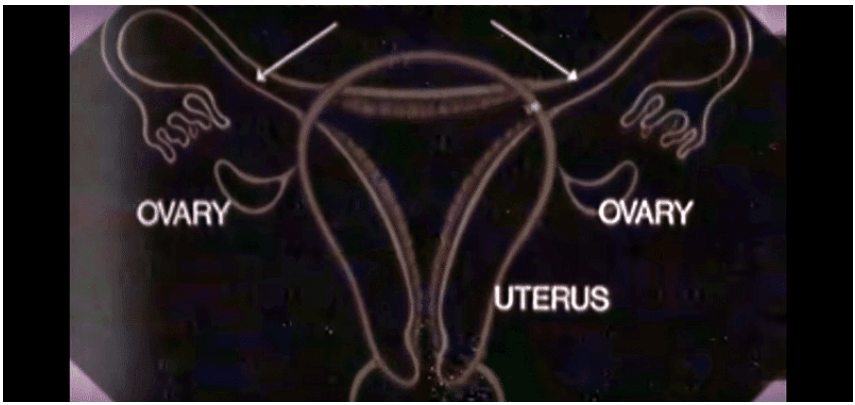
Demonology is an intricate part of Monarch programming. Handlers often assign "demons" to their slaves in order to further their trauma and reinforce programming. In later episodes, we actually see how Maggie is an agent of trauma.

> "Demonology is the key to what the programmers accomplish. While there may be exceptions to the rule, within the Illuminati, demonology is not taken lightly, but is considered to be the real science of the Sciences of Mind Control. Most of what the Programmers do is actually spiritually based and connects to their understanding of demonology. Father ("Papa" the programmer), son (child) and unholy spirit (demons) work together."
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Control Slave

In the first episode, Agatha shows kids “How to Apple”. The name of each episode is phrased in an odd matter as a key word is often omitted. This reflects the confusing, nonsensical environment in which MK slaves are forced to live in.

Agatha drills a hole inside an apple using a knife.

Meanwhile, various symbolic images flash onscreen, including this one.



A diagram of female genitalia.

As we see Agatha feverishly going back and forth inside the apple with a knife, we understand that she is actually “reenacting” her own sexual abuse.

This first episode also introduces Agatha's mother. Throughout the episodes, her mother tells her story under the cover of anonymity. Everything she says points directly to mind control.

In the first episode, the mother states that a man came to her house at midnight to take her daughter to Mushroomland, adding that "it is easy to find Mushroomland, but it's the return that might prove a bit more difficult".

EPISODE 2: HOW TO MAKE FROM PAPER

The episode begins with Agatha "glitching" and stuttering when trying to say"papieru" (Polish for paper).

Agatha glitches...

Then this demonic thing scares the crap out of you.

The glitch might be a result of the trauma she suffered in the first episode. Throughout the series, we see a red, evil looking Agatha at random moments. MK slaves are often programmed using dualistic good/evil patterns.

Later, Agatha loses patience and tells Maggie the squirrel to “get lost, retard”. This was not a good idea.

Maggie suddenly turns into a 3D thing that is creepy and menacing.

The “demonic” side of Maggie surfaces and does not shy away from punishing Agatha. Maggie then “makes thing better” in the creepiest way possible.

Maggie tells Agatha "But I love you anyways" and kisses her. That's after she's been abused.

The rest of the episode is a bizarre, confusing ordeal which appears to compare Agatha's mother to a cow. Is she being programmed to hate her mother?

EPISODE 4: HOW TO HAIR

The 4th episode (there is no 3rd episode) focuses on hair … in the creepiest way possible. If you've read previous articles on this site, you know that MK slaves often develop a bizarre, unhealthy obsession with their hair. It is not rare that, during breakdowns, they shave off their hair. The most glaring case is the 2007 Britney Spears meltdown.

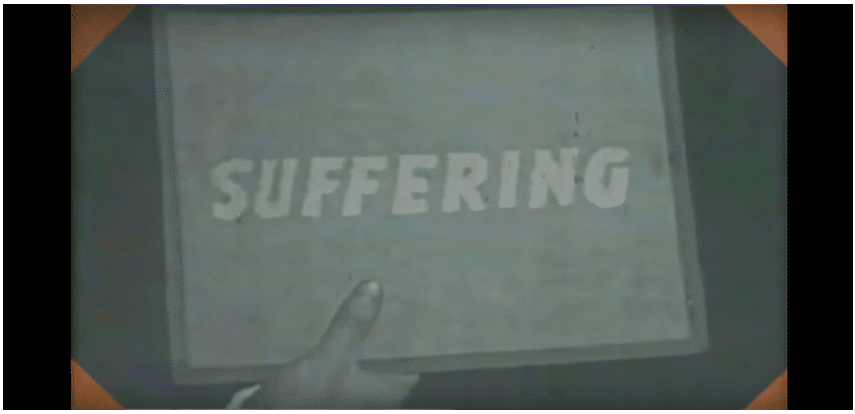
In 2007, Britney Spears – one of the most obvious victims of MK programming – shaved off her hair during her highly publicized meltdown. She then attacked an SUV with an umbrella.

The episode “How to Hair” appears to detail the psychopathic process that causes MK slaves to obsess over their hair and to develop an urge to get rid of it.

At the start of the episode, Maggie is in a white disguise and walks on Agatha's scalp. It buries a mysterious box next to some hair.

Then, all kinds of crazy stuff happens.

First, we see footage of a girl brushing her hair.



Then, the word "Suffering" appears on screen. Some crazy association going on there.

Meanwhile, Agatha is still hosting a kid's show. In a segment dedicated to reading viewer mail, Agatha receives various absurd and disturbing letters.

Maggie (aka the demon) sent a letter saying that it's forever in Agatha's hair. Are you starting to understand why MK slaves obsess over their hair?

Then Agatha's handler makes his first appearance: Jeans Man.

Jeans Man yells at Agatha and forces her to eat a bowl of … hair. This is yet another trauma-inducing torture forced on Agatha.

Then, in a hypnotic scene, the programming takes place.

Agatha's hair disappears and her eyes become white.

Meanwhile, “forget the hair” flashes on screen.

This episode appears to provide “insider” insight into how MK slaves are programmed, through psychological brainwashing and physical trauma, to hate their own hair. Like Britney Spears during her meltdown.

Later in the episode, Agatha’s mother says that neither the police, the principal, or the priest would help her find her daughter. She also receives bizarre calls from her daughter.

> “And she speaks to me: “Mom don’t worry about me. I’m fine in the Mushroomland.” But it wasn’t Agatha. I wouldn’t recognize my own child?”

EPISODE 5: HOW PROPERLY TELEPHONE

This episode begins with Agatha passed out. A ghostly and hairless thing emerges from her and starts talking.

The dissociative state of an MK slave. Then Agatha is poked with a stick.

Agatha then wakes up and teaches kids “how to properly telephone”. However, when the phone rings, things get very MK ULTRA.

When the phone rings, Agatha starts convulsing as if she was being electroshocked (a classic trauma-inducing technique of MK programming).

Throughout this episode, various puzzle pieces flash on

screen. Once pieced together, the puzzle reveals a bizarre picture of an unknown place. What is that about?

After the electroshock, Agatha falls down under the table and a new Agatha, who has a radically different personality, sits at her place.

The new Agatha wears red lipstick and has a flirty disposition. Here, she blows kisses at the viewers.

This appears to be a reference to Beta Kitten programming – a sex slave alter.

Then, Maggie the demon squirrel takes Agatha to the doctor who says this:

A doctor tells Agatha: "You're almost fully reflowered".

To deflower means "To deprive a woman of her virginity". Therefore, the scene alludes to Agatha being deflowered by her handler. For this reason, Agatha replies:

Then things get even worse. Maggie tells Agatha:

> "Quickly, you must miss a finger".

A finger gets cut off for no reason. More trauma.

The rest of the episode is a chaotic and confusing mishmash of sounds and images, where Agatha is often seen screaming in pain and walking around in a computer-generated virtual world – a reference to dissociation.

The episode ends with a shot of a creepy dark place. Is this where the MK programming actually takes place?

EPISODE 6: HOW YOUR CHILD

In the final episode, Agatha says that she has a child, but she's holding a doll. Was Agatha actually pregnant from the abuse? Does Agatha believe that the doll is an actual child?

Agatha tells the doll to behave and asks it if “she wants to be like little Justine”.

From what when can piece together from previous episodes, Justine is a slave who did not “behave” and now she’s dead. A programming project that went wrong?

In classic MK confusion/reversal, the roles change.

Then the demon squirrel slaps Agatha in the face.

He's not her friend.

After a hypnotic scene, influenced by Japanese cartoon TV shows from the 80s, Maggie announces to Agatha that she has found a "real Mushroomlight" and that she can now open her eyes. Will she finally be free?

When Agatha attempts to open her actual eyes, things get horrific. Her eyes are all white as if she has no soul anymore. The mind control has destroyed her core persona, she is just a shell of herself.

We then see Agatha (with her paper eyes back on) and Maggie sitting outside and joking.

Agatha laughs at a joke (that referred to the first episode) for way too long. The laughing progressively turns into crying.

At the end, we see Agatha sitting alone in what looks like an internment cell.

This final scene says it all. Everything that happened in the previous episodes was happening in her head … while she was in the cell. Because she's an MK slave.

"ENDING OF THE SHOW 09/21/1994"

This additional episode features Agatha reading a disturbing letter she wrote to her mother.

> "You've put branches in my stomach, so I could never feel

hunger
You've sealed my ears shut with warm wax, so I wouldn't hear the blasphemies
My eyes, oh Mother, you've taken with a spoon, so I could never see atrocities"

Agatha's mother says that she received this final letter from Mushroomland. A final, cruel taunt from extremely evil people.

WHAT THE HELL DID I JUST WATCH?

The least one can say is that the creator behind Mushroomland, Wiktor Stribog, has some intimate knowledge about trauma-based mind control. Other videos on his channel allude to the same concept. The video PIWNICA/CELLAR is a horrifying tale of a child traumatized by his father, combined with extremely symbolic paintings referring to mind control, satanism, and child abuse.

Stribog's YouTube profile pic features a one-eye sign.

Mushroomland appears to have spawned other Polish YouTube channels with equally bizarre content. One of the

most mind-boggling ones is Magiczny Świat Ani/The Magic World of Ania. Although the channel is still active, the episodes that have been published tell the story of the mysterious abduction of a young girl named Ania. Each episode is replete with MK symbolism and allusions to Satanic Ritual Abuse – combined with all sorts of codes, ciphers and hidden links to various social media accounts. While the channel appears to feature some ARG elements (Alternate Reality Game), some believe that it actually refers to real life abductions and murders.

Nearly everything about The Magic World of Ania points directly to satanic ritual abuse.

IN CONCLUSION

Mushroomland cannot be fully explained without considering trauma-based mind control and one its key components: satanic ritual abuse. Dozens of other screenshots could have been added to explain how deeply this YouTube channel goes into this disturbing topic.

Mushroomland is part of a new wave of online entertainment that blurs the line between fiction and reality. While it addresses the topic of mind control, the hypnotic,

distorted and nauseating sounds and images found in each episode causes viewers to personally experience some of its horrors. The scariest thing about Mushroomland is that those who celebrate the videos as “great art” have no idea what they are truly about.

"ROSEMARY'S BABY", ROMAN POLANSKI'S ODE TO THE ANTI-CHRIST

The 1968 movie "Rosemary's Baby" is one of Roman Polanski's most chilling and acclaimed productions. The film describes the manipulation of a young woman by a high-society occult coven for ritualistic purposes. The movie's unsettling quality does not rely on blood and gore but on its realistic premise, which forces the viewers to ponder on the likelihood of the existence of elite secret societies. Even more unsettling are the eerie real-life events that surrounded the movie involving ritualistic killings and MK Ultra. We will look at the symbolic meaning of "Rosemary's Baby" and the stranger-than-fiction events that followed its release.

Although articles on the Vigilant Citizen usually pertain to new releases, a look at the past is often necessary to better understand the present. The state of today's Illuminati pop culture is not a spontaneous trend that sprung out of nowhere. Rather, it is the result of years of occult influence on the entertainment industry and the gradual conditioning of the masses to certain messages and symbols. Although pop culture has always been tainted by the elite's agenda to shape and mold young minds, it is during the 60s and the 70s that MK-Ultra stooges and dark secret societies became visible parts of the mix. The need to quell the anti-war and anti-establishment movements of the 60's forced the elite to infiltrate and disrupt the culture. A series of destabilizing events occurred to shock idealistic minds and heroes became enemies. The "Peace and Love" of the 60s became Charles Manson and LSD in the 70s.

Roman Polanski's *Rosemary's Baby* and its story about the manipulation of a young woman by an elite witch coven to carry and give birth to the Anti-Christ captured the mindset of this era and became symbolic of the irreversible shift that happened in the late 60s. However, it is the real-life events surrounding the movie that truly defined this era: Less than a year after the release of *Rosemary's Baby*, Roman Polanski's pregnant wife was ritualistically murdered by members of the Charles Manson family. This horrific event brought a brutal end to the "good vibrations" of the 60s and is viewed by many historians as a pivotal moment in American history. We will look at the symbolic meaning of *Rosemary's Baby* and analyze the strange events surrounding it, which involve occult secret societies, mind control, and ritualistic murders.

ROSEMARY'S BABY

Roman's Polanski's 1968 movie is a faithful adaption of Ira Levin's best-selling novel that appeared only a year before. Although it contains no blood or gore, *Rosemary's Baby* is considered to be one of the scariest movies of all time. Why? The creepy nature of the film is not in its special effects, but in its realistic premise. The story takes place in a real apartment building (the Dakota) that has a real reputation of attracting eccentric elements of New York's high society. The evil coven is not composed of stereotypical, pointy-nose witches but of friendly neighbors, prestigious doctors and distinguished individuals. They are elegant, rational and intelligent and are connected to important people. The realism of the movie forces the viewers to ponder on the existence of such groups, to a point that some feared that the movie, after its release would cause an all-out witch hunt. Rosemary's manipulation is also extremely realistic, causing the viewers to think: "It could happen to me".

THE SETTING

The movie starts with a pan-and-glide shot of the New York skyline, showing rooftops of buildings, finally settling on the prestigious Dakota Building (renamed "The Bramford" in the movie).

The Dakota Building (dubbed the Bramford in Rosemary's Baby)

The Dakota, and other buildings of the Upper West Side are known to be home of New York's aristocracy (the "old money"). The Dakota has also attracted celebrities such as actors, singers, and writers. It is the "place to be" for New York's elite.

In the movie, the Bramford is rumored to have been the site of numerous strange events involving black magic and ritual killings. Adrian Marcato, a rich man practicing witchcraft was almost killed in the lobby of the building. Ten years later, John Lennon, who lived in the Dakota, was murdered in front of this same building. During the introduction of the movie, the Bramford is just one of New York city's many rooftops, concealing within its austere walls occult rituals the average person would never suspect.

John and Rosemary Woodhouse visiting the Bramford.

Rosemary and Guy Woodhouse (played by Mia Farrow and John Cassavetes) are a young couple who are looking to rent an apartment at the Bramford. Guy is a struggling actor who is not able to obtain recognition or important roles and has to resort to appearing in degrading TV commercials to generate some income. Rosemary is a frail and shy country girl who comes from a strict Catholic background. The name Rosemary has historically been associated with the Virgin Mary, who is said to have spread her cloak over a white-blossomed rosemary bush when she was resting, turning it blue. In the movie, the kind and trusting Rosemary will become a sort of “Black Virgin Mary”, bearing within her womb the child of Satan.

THE CASTEVETS

Once settled in their apartment, the Woodhouses meet their neighbors the Castevets, a friendly but nosy elderly couple who invite them for dinner. During this important evening, Roman Castevet compliments Guy on his acting, claiming he has an “interesting inner-quality” and “that is should take him a long way” … provided he gets those initial breaks (we later learn that those breaks come easier when one is part of their cult). Roman claims his father was a theatrical director and that he worked with all of biggest stars of the time (his father is actually Adrian Marcato, the witch who almost got killed in the building’s lobby).

In the kitchen, Minnie asks Rosemary several questions concerning the number of children in her family. She is obviously very interested in the “child-bearing” qualities of Rosemary.

In the living room, Roman is privately discussing with Guy.

Roman and Guy's important discussion

Guy learns about Roman's witch coven and occult rituals. He is also told that his career will succeed if he were to join them. The price of entry is however steep: He must allow his wife to be drugged and impregnated by Satan during an occult ritual.

UNDER THEIR CONTROL

Although he did not like the elderly couple at first, Guy joins the coven and becomes good friends with Roman. Rosemary, who has no idea of these dealings, becomes weary of the couple and their strange behavior. During a pop-in visit, Minnie gives Rosemary a pendant containing tannis root (a fictitious plant), claiming it to be a good luck charm.

The spherical pendant was previously worn by a young woman who was living with the Castevets. The elderly couple found her living on the streets (mind-control handlers prey on such lost individuals). The woman killed herself by jumping out of a window, probably after learning about the Castevets occult plans for her. The pendant becomes symbolic of the coven's mind control.

The same night, Guy obtains the leading role of a play because the original actor suddenly became blind. This strange event convinces Guy of the coven's power, quelling all his doubts regarding its ability to help his acting career. Rosemary soon notices a drastic change in Guy's attitude: Her husband is "suddenly very hot", landing big roles here and there. He is also becoming "self-centered," "vain," "pre-occupied," and "self-absorbed". Funny how this describes the changes seen in celebrities who "sell their soul" for fame.

THE RITUAL

One night, Guy brings flowers to Rosemary and abruptly proposes, "Let's have a baby, all right?". He circles the best days on the calendar to start having sex – October 4th or 5th, 1965. (The coven had determined that these were the prime days for copulation to obtain a numerologically-correct

birth). While the couple has a romantic dinner as a prelude to lovemaking, Minnie knocks at their door to drop off a dessert she made. Rosemary finds that the chocolate mousse has a "chalky taste" but Guy insists that she eats it. Her mousse contained drugs and Rosemary becomes dizzy.

During her trance-like state, Rosemary has incoherent hallucinations involving a JFK look-a-like (the only Catholic US President, who died six years before) images of the Sistine Chapel and the Pope (who is wearing Rosemary's spherical pendant, symbol of occult control). She is then seen naked on her bed, surrounded by her husband, the Castevets and the entire witch coven, who are chanting ritualistic hymns while an occult ritual is practiced on her.

Markings on Rosemary's chest, on par with "real" Satanic rituals.

In her dream-like state, Guy begins making love to her, but his appearance changes into a grotesque beast-like figure resembling the Devil, with yellowish eyes and clawed, scaly hands. He strokes the length of her body with his hairy claw. While being 'raped' Rosemary realizes:

> "This is no dream, this is really happening!"

There have been persistent rumors claiming that Anton

LaVey, the founder of the Church of Satan, played the uncredited role of Satan during the impregnation scene, and also served as a technical advisor for the film. There is no proof of LaVey's involvement in the movie but he was nonetheless linked to the movie's aura in another way: Susan Atkins, the member of the Manson family who later murdered Polanski's pregnant wife Sharon Tate, was an ex-follower of Anton LaVey.

Soon after, Rosemary learns that she is pregnant.

THE PREGNANCY

Right after learning about Rosemary's pregnancy, Guy knocks on the door of the Castevets to inform them of the "good news". Minnie immediately recommends that Rosemary sees "the finest obstetricians of the country", Abe Sapirstein. He is the elite's doctor as he "delivers all high society babies".

A symbolic Time magazine cover in the waiting room.

The doctor orders Rosemary to avoid all pregnancy books and all friendly advice because "no two pregnancies" are alike. In reality, he knows that this unholy pregnancy will

be extremely painful. He also requires Rosemary to consume daily drinks made by her neighbor Minnie Castevet. Rosemary becomes therefore totally dependent on members of the coven for all issues regarding her pregnancy. They keep her sheltered from the outside world, monitored and sedated in numerous ways.

Rosemary's pregnancy is extremely difficult. She loses weight and she keeps feeling sharp pains in her stomach. Dr. Sapirstein dismisses her concerns, telling her that the pain would go away. Rosemary becomes weary of her neighbors, who are a little too "interested" in her pregnancy. She then obtains a book from a concerned friend (who mysteriously dies afterward): *All of Them Witches*.

The book describes the Castevet's international secret society, which is known to practice blood rituals. Rosemary then buys more books on witchcraft. She is seen reading a passage which might describe the reason why Guy had been obtaining important roles.

> *"Many people during that time died supposedly natural deaths. Since then it has been determined that the United Mental Force of the whole coven could blind, deafen, paralyze, and ultimately kill the chosen victim. This use of a United Mental Force is sometimes called a coven."*

Baphomet.

Rosemary attempts to escape the coven's control and seeks help but she is tracked down and brought back home. She is drugged by Dr. Sapirstein and, soon after, she goes into labor.

THE BABY

When Rosemary wakes up, she is told that her baby was dead (it was taken by the coven). Guy tries to comfort his wife by telling her that big movie production companies like Paramount and Universal were interested in hiring him. He was also promised a big house Beverly Hills – all rewards for Guy's initiation into the coven and Rosemary's sacrifice.

Determined to find her baby, Rosemary sneaks into the Castevets' apartment and stumbles into a Satanic "Adoration of the Magi" scene, with people from all over the world bringing gifts to the baby.

When Rosemary sees the baby's reptilian eyes, she starts screaming. Roman Castevet tells her:

> *"Satan is his father, not Guy. He came up from hell and begat a son of mortal woman. Satan is his father and his name is Adrian.*

> *He shall overthrow the mighty and lay waste their temples. He shall redeem the despised and wreak vengeance in the name of the burned and the tortured. Hail, Adrian! Hail, Satan! God is dead! Satan lives! The year is One, the year is One! God is dead"*

The birth of Rosemary's baby is the new "Year One." It is also accurate by Church of Satan standards to call 1966 Year One. This is a self-conscious, parallel reference to the year of Jesus Christ's birth, also in Year One, A.D. Another unstated fact: The baby is born in June 1966, which is numerically 6/66.

Roman then asks Rosemary to be a "mother to her child" and to take care of the baby.

The baby under an inverted cross.

Unable to resist her instinctual, almost animalistic need to respond to her baby's cries, Rosemary starts rocking the cradle. The movies ends with a rather unsettling scene: The coven gathers around Rosemary while she takes care of the monstrous baby. She accepts the reality of the situation and faintly smiles.

The camera moves to the curtained window and then to the outside of the apartment – ending the film with the same, slow pan across the urban rooftops that opened the film …

all of these events happened inside one of New York's many rooftops and no one will ever suspect a thing.

AFTERMATH OF THE MOVIE

While some will consider *Rosemary's Baby* to be nothing more than a scary movie playing on the sensibilities of devout Christians and young mothers, others see it as Roman Polanski's courageous exposition of high society's occult mind state. Many however see the movie as an occult manifesto, heralding a new era. Rosemary's Baby is Aleister Crowley's "Child of the new Aeon", or Horus the son of Isis – the bringer of a new era in world history. Whether it was intentional or not, *Rosemary's Baby* did appear at the brink of a new era and became part of an important social change.

> *"The movie appeared at a moment of optimum spiritual chaos in American life. Rosemary's Baby remains an iconic memory trace of a time when anything seemed possible, including the birth of the Anti-Christ".*
> – Gary Indiana, "Bedeviled", Village Voice

Rosemary is representative of the traditional and naive American society of the 50s and 60s – filled with idealism and hope. But that hope was sold, drugged and manipulated by a hidden cult (formed by prestigious and respectable members of society) to forcefully give birth to a new era. Shocking events left indelible marks on the public mind, including the mysterious deaths of JFK, Marilyn Monroe and Martin Luther King; horrific ritual murders perpetrated by MK-Ultra patsies like Charles Manson and Son of Sam caused fear and horror. These events slapped America out of its ideals and forced it to stare at an undefinable, yet tangible force influencing society. Conspiracies and cover-ups made the news and the masses gradually discovered the existence of a shadow government. Disillusionment and cynicism ensued, causing American society to accept or to ignore the true nature of its rulers.

Society became the equivalent of Rosemary who has learned of the evil nature of her baby, but nonetheless accepted the responsibility of mothering it. Today's debased pop-culture is simply the evolution of this system.

Even if one is to overlook the symbolic meaning of the movie itself, the synchronistic occurrences surrounding its production are simply astonishing. To look at the events surrounding *Rosemary's Baby* is to stare right at the dark side of Hollywood. Here are some of the events:

Murder of Sharon Tate

Roman Polanski and Sharon Tate.

Before settling on Mia Farrow, Roman Polanski originally envisioned his wife, Sharon Tate, as playing the role of Rosemary. She was not cast in the role, but did make an uncredited appearance in the movie, during a party scene. Fourteen months after the release of the movie, Tate (who was 8 months pregnant) was ritualistically killed by

members of the Manson family. She was stabbed 16 times and her killers wrote the word "pig" in her blood on the wall of her house.

Charles Manson is described by Fritz Springmeier as "both a Monarch slave and a handler". According to Springmeier, his programmers knew ahead of time what were going to be the next hits. He was basically used by the elite to carry out ritualistic murders.

> *"(...) the murders attributed to the Son of Sam, the Manson Family, and numerous other interconnected killings (including possibly the Zodiac murders) were not what they appeared to be. While these killings appeared to be the random work of serial/ mass murderers, they actually were contract hits carried out for specific purposes by an interlocking network of Satanic cults ... In other words, these were professional hits orchestrated and disguised to look like the work of yet another 'lone nut' serial killer."*
> – David McGowan, "There's Something About Henry"

> *"The Manson murders sounded the death knell for hippies and all they symbolically represented," Bugliosi told the Observer last week. "They closed an era. The 60s, the decade of love, ended on that night, on 9 August 1969".*
> -The Guardian, "Charles Manson follower ends her silence 40 years after night of slaughter"

According to numerous observers, Manson's killings were programmed using Beatles songs (Manson himself claimed that the song *Helter Skelter* contained hidden messages intended for his family).

> *"Charles Manson was programmed with Beatles' music. (...) They regularly call in slaves and hypnotically make the lyrics to be cues for the slaves before the music comes out. For instance, the lyrics of "Ain't that a Shame" will make certain alters angry. For another slave the lyrics "Everything is relative, in its own way" reminds the person of the cult family & obedience."*
> – Fritz Springmeier, The Illuminati Formula to Create an Undetectable Mind Control Slave

"The Manson killings were performed according to ancient ritual with hoodwinks and "cords of initiation" around the necks of the sacrifices. A line from a John Lennon Beatles' song was painted on the death house, "Helter Skelter" which was located appropriately on Cielo (Spanish for "sky") Drive(Sharon Tate and Roman Polanski's house).

What we are witnessing in the wake of the public enactment of these alchemical psychodramas, whose spiritual consequences for mankind are far more momentous than most have thus far guessed, is a process of global occult initiation".
– Michael, A. Hoffman, Secret Societies and Psychological Warfare

Speaking of which, the death of John Lennon is another strange piece of the puzzle. The murder occurred as John was walking into the Dakota, the building where *Rosemary's Baby* was filmed, and where he was living at the time. Mark David Chapman, the "lone nut" who killed Lennon is heavily suspected to be a Monarch mind-control slave.

John Lennon and Yoko Ono in front of the infamous building.

Chapman also had ties with high-profile handlers and the strange circle of occult celebrities.

> *"Lennon's assassin, Mark David Chapman, met LaVey's pal Kenneth Anger, an American disciple of Aleister Crowley, in Honolulu in the late 1970's. In 1967 Anger had directed a film called Lucifer Rising, starring Manson follower Bobby Beausoleil. Another follower and Tate-killer, Susan Atkins, had appeared with LaVey in performances at a Los Angeles area strip club."*
> – Ibid.

Why was Sharon Tate "chosen"? She was not Hollywood's biggest star and she only enjoyed limited commercial success. Was it the inevitable outcome reserved to stars who go too far into the occult side of stardom? Three years before her death, Tate played the role of a witch in the movie *Eye of the Devil*. The movie's conclusion: A blood sacrifice was required to "make things right again".

Eye of the Devil.

Did Roman Polanski sacrifice his wife (the same way Guy sacrificed Rosemary) to obtain the favors of Hollywood? Soon after the death, he allowed himself to be photographed by *Life* Magazine in the living room where Tate had died.

Her dried blood was still clearly visible on the floor in front of him. The photo shoot caused him to be heavily criticized.

Other events did not help his credibility. Seven years after Tate's murder, Polanski was arrested and charged with a number of offenses against 13-year-old Samantha Geimer, including r**e by use of drugs, perversion, sodomy, lewd and lascivious act upon a child under 14, and furnishing a controlled substance to a minor. According to Geimer's testimony to the grand jury, Polanski had asked Geimer's mother (a television actress and model) if he could photograph the girl as part of his work for the French edition of *Vogue* (we have already seen the rather sick inclinations of that magazine in the article entitled Disturbing Sex Kitten French Vogue Photoshoot Featuring Children). According to author Michael A. Hoffman, Polanski produced snuff films involving minors for sale on the private market, but these allegations remain unproven. Despite all of these accusations, Polanski remains a free man.

Are these events strange coincidences or all part of a big scheme? Is it somewhere in between? Whatever the case may be, they are symptomatic of a hidden force influencing American pop culture.

IN CONCLUSION

Rosemary's Baby can be seen as nothing more than a well-crafted movie that plays on the timeless and archetypal fear of "the Devil". However, when one looks at the movie's precise timing in American history and the incredible series of events that followed its release, the movie becomes a pivotal work symbolizing an important cultural shift in American life. The same way Rosemary discovers the workings of an international witch coven, American society "discovers" a darker side to its entertainment business and

internal politics. Mind control slaves are unleashed in the public, shocking mega-rituals occur and pop culture becomes a celebration of depravity.

This era trail-blazed the way to today's Illuminati agenda in popular culture. With the silent consent of the public's indifference, today's cultural industry is still hard at work, molding young minds for a "new eon". The same mind control that was used to kill Sharon Tate and John Lennon has now become a fun way to spice up a music video. The controversies of the past are still echoed today. Should we be surprised to see today's latest Illuminati star Nicki Minaj " channeling" an alter persona called … Roman Zolanski?

THE SICK, TWISTED MESSAGES IN "CHILLING ADVENTURES OF SABRINA"

Warning: Major spoilers ahead!

With the advent of streaming services such as Netflix, entertainment is increasingly consumed in the form of multi-episode series. Spanning for dozens of hours, these series do not simply tell a story, they create immersive worlds in which viewers become greatly invested. Indeed, modern series are not strictly about a narrative – they're long-winded experiences that become a part of the lives of those who watch, rewatch and binge-watch them.

The first season of *Chilling Adventures of Sabrina*, a series aimed at teenagers, contains ten one-hour episodes. In these ten hours of content, lots of words get said, lots of messages are implied, and lots symbolism gets burned in the minds of the viewers. And, as someone who sat through this first season (twice), I can confirm that there is a lot to unpack in there.

A few months ago, I wrote a short article titled "Chilling Adventures of Sabrina" Will Be Extremely Satanic, which described the overt satanic symbolism of the series' trailer.

The trailer featured Sabrina celebrating her 16th birthday with Satan himself.

Released right before Halloween – the most important holiday in satanic circles – the series takes its young viewers into an occult adventure mixed with all kinds of social messages: The viewers are taught the basics of Satanism, that witchcraft is the best way to get back at the "patriarchy", and that cannibalism is not that bad after all. In short, the series is the occult elite trying to brainwash children with its agenda.

THE PREMISE

Even the intro is full of symbolism.

The series is based on the Archie Comic *Sabrina the Teenage Witch.* However, it was "re-imagined" to be darker and

edgier … and to fit the elite's agenda. The story takes place in the same universe as *Riverdale* – another series that is extremely popular with teenagers (and probably requires its own article). Both series were developed by Roberto Aguirre-Sacasa, a writer who is also known for creating *Glee* (pure musical horror) and for a play entitled *Say You Love Satan*, which is described as a "gay demonic romantic comedy".

Chilling Adventures of Sabrina could also be described as a "demonic romantic comedy", but it goes much further.

In the first episode, the premise is described as follows:

> "In the town of Greendale, where it always feels like Halloween, there lived a girl who is half-witch, half-mortal, who, on her 16th birthday, would have to choose between two worlds: The witch world of her family and the human world of her friends".

The main premise is custom-made to be relatable to teenagers. It is about a 16-year-old girl who goes to high school, loves her boyfriend, and goes out with her friends. But, also, she's a witch and her family members are proud satanists. Throughout her infernal adventures, lots of disturbing things happen and lots of messages are delivered. Here are some of the themes exploited by the series.

SELLING SATANISM

In every episode of the series, the main "selling points" of Satanism are interwoven in the plot and presented in a way that is relatable to teenagers. Sabrina's two aunts and cousin are staunch witches who yell out "praise Satan" whenever something good happens. However, they are not pointy-nosed harpies riding around on brooms, but likable, intelligent women who act as caring mothers to Sabrina. In fact, all witches in the series are witty, charismatic, good-

looking people that are open-minded and tolerant of all lifestyles.

Witches live long lives and age slowly. So many perks for serving Satan.

When she was a "good Christian" Ms. Wardwell was a boring and uptight little lady. After the "concubine of Satan" took over her body, she turned into a witty, sensual, and powerful witch.

As stated above, Sabrina has a dilemma: Should she become a super-powerful witch with all kinds of cool powers? Or should she remain a lame, basic girl? This is how the series presents the "dilemma". As Sabrina says herself: "there are so many delicious things about being a witch".

To become a witch, Sabrina must go through a "dark baptism" and give herself to Satan. However, Sabrina has

some questions which are used to educate the viewers about Satanism. At one point Sabrina asks the High Priest of her coven:

> ” – But the Devil … he’s an embodiment of evil.
> – Incorrect. He is the embodiment of free will. Good. Evil. Those words matter to the False God but the Dark Lord is beyond such precepts.”

Yes, throughout the series, God is referred to as the False God – an impotent and oppressive fatherly figure. To make the dark baptism even more appealing, the High Priest adds:

> “In exchange for their service and devotion, witches are exempt from hell.”

Right before the baptism, the High Priest provides more Satanism 101:

> “Our Dark Lord teaches us: There is no law beyond Do What Thou Wilt. Our Dark Lord asks: “Would you like to be happy, child? To be free? Free to love and hate? To be what nature meant you to be, true to her laws and yourself only?
> – Yes father.
> – Do you believe in Lucifer, the archangel, who preferred the loss of Heaven to the loss of his pride?
> – Yes father.”

Later in the series, the viewers are taught the Satanic interpretation of the Book of Genesis.

> “Did Eve die when she at the fruit, children? No. Of course not. The False God lied to Eve because he desired to keep her naked and ignorant in his garden. But our lord Satan, inhabiting a snake, gave Eve knowledge and set her free.”

As we’ll see later, Satan is often described as a liberating and empowering figure for women.

Inside the "School of Unseen Arts", where witches learn invocations and demonology, a giant statue of Baphomet sits with "divine light" shining on it. It is an exact replica of the Baphomet statue installed by the Satanic Temple in Michigan.

The series is also full of small, twisted details. For instance, the Satanic choir of the school sings a song that begins with these words:

> Always is always forever
> As one is one is one
> Inside yourself for your father
> All is none all is none all is none

The name of the song is *I'll Never Say Never to Alway*s and it was written by … Charles Manson. Yes, the crazy cult leader, serial killer and MKULTRA slave/handler Charles Manson.

The song is from Charles Manson's 1970 album "Lie: The Love and Terror Cult". The occult elite loves Charles Manson.

As Sabrina learns about the dark arts, she sometimes rebels against her Satanic upbringing and tries to break from it. Does she succeed? Of course not. In fact, Sabrina ends up signing the Book of the Beast (giving her soul to Satan), which turns her into a super-powerful witch. And these super-powers end up saving the entire town of Glendale. Thank you, Satan.

To make Satanism even more appealing, the series also equates it with feminism.

SATANISM: AN ALLY OF FEMINISM AND LGBQ

Nearly all of the men depicted in the series are angry, pushy, violent, homophobic, and judgmental brutes.

When they're not bullying Sabrina's friend, these jocks call girls "dogs" and "prudes".

One of the first scenes of the series shows the jocks hitting Sabrina's friend Susie who might become a transsexual. To make things worse, the school principal, described as a misogynist, does not take action. Who will save these girls from "toxic masculinity"? Witches, of course (powered by Satan). The message is clear: "Since men are more physically powerful than women, witchcraft is the best way to get back at them".

After using sex to lure the jocks into a cave, Sabrina and her witch friends use witchcraft to torment and humiliate them. The witches even cast a spell to make the boys impotent for an undetermined amount of time.

The father of Harvey (Sabrina's boyfriend) is an angry violent jerk. In this scene, he's about to punch his own son right in the face. Fortunately, a witch stops him from landing his punch with a spell. Again, thank you Satan.

Many other acts of witchcraft in the series are preceded with #metoo moments.

Ms. Wardwell needed to sacrifice a virgin to unleash a powerful spell. So she turns into a young girl and goes out with a jock who keeps forcing himself on her.

Ms. Wardwell then turns back to her older self and slashes the guy's throat in a ritualistic matter. The message? He deserved to be sacrificed because he was being inappropriate.

The principal of Sabrina's school is a portrayed as an oppressive and misogynist figure. Also, he is constantly horny and keeps coming on to Ms. Wardwell in a swine-like matter. She ends up killing and eating him. Literally. As we'll see later, the series is big on cannibalism. But he deserved it, right? RIGHT? To be eaten?

The final, crucial moment of the season—when Sabrina goes through with signing the Book of the Beast and hands her soul to Satan—is framed as feminist power-move. Ms. Wardwell tells Sabrina:

> "I know you're scared, Sabrina. Because women are taught to fear power. Own your power. Don't accept it from the Dark Lord. Take it. Wield it. Save your friends".

The relationship between witchcraft and feminism also involves her non-witch friends.

WICCA SCHOOL CLUB

To protect Susie from bullies at school, Sabrina creates a club for “women protecting women” and to fight the “culture of puritanical masculinity”. The name of the club is WICCA which stands for “Women’s Intersectional Cultural and Creative Association”.

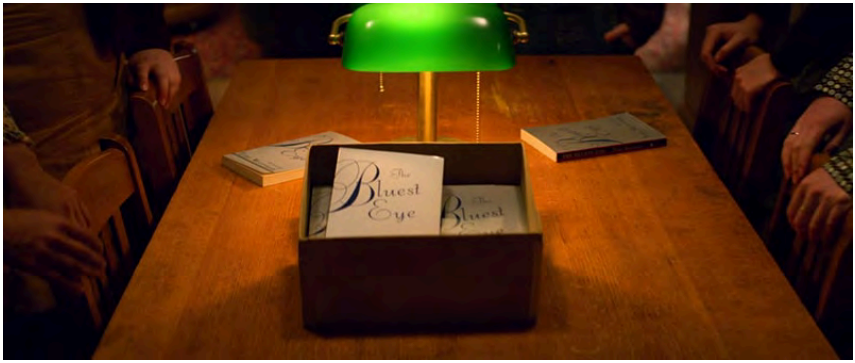
The word “intersectional” is not random. It refers to a very specific concept in “critical theories”.

> Intersectionality is a concept often used in critical theories to describe the ways in which oppressive institutions (racism, sexism, homophobia, transphobia, ableism, xenophobia, classism, etc.) are interconnected and cannot be examined separately from one another. The concept first came from legal scholar Kimberlé Crenshaw in 1989 and is largely used in critical theories, especially Feminist theory, when discussing systematic oppression.
> – Intersectionality, Definition

The acronym WICCA also has a meaning: It is a form modern pagan witchcraft. Once again, feminism and witchcraft are mixed together and presented as a cohesive whole to “empower” women. Sabrina even likens the school club to a witches’ coven where “sisters defend each other”.

When Rosalind asks if the club is to "topple white patriarchy", Sabrina answers "exactly". The entire dialogue sounds contrived and unnatural to include as many social justice concepts and buzzwords as possible.

Once formed, WICCA members discover that some books were banned from the library by the school board. They make it their mission to get these books unbanned. Citing "fascism", they claim that "no one should decide what we can and cannot read". The books in question: *The Bluest Eye* and *Lolita*.



WICCA organizes a secret reading of the book "The Bluest Eye". The club is supported by Ms. Wardwell who happens to be a demon.

Once again, the series refers to works and issues that are very real. *The Bluest Eye* is an actual 1970 novel written

by the African American author Toni Morrison. Throughout the years, the book was banned by several school boards because it contains graphic scenes of “rape, abuse, incest, and child abuse”. One particular scene describes, in shocking detail, the abuse of a girl by her father and was deemed inappropriate to be read by children in several States. For instance, in 2016, a school in Michigan banned *The Bluest Eye* because it was deemed “pornographic” and contained “negative references against the Christian faith”.

WICCA also opposes the banning *Lolita*, a novel about a middle-aged man who becomes obsessed with a 12-year-old girl with whom he becomes sexually involved after he becomes her stepfather.

Why are they specifically fighting for and championing books involving adults with minors? Maybe because the entire series (and the occult elite that created it) is hell-bent on it.

SEXUALIZING MINORS

At the moment of her dark baptism, Sabrina is still technically 15 years old. Despite this fact, the series clearly implies that her baptism involves her copulating with Satan.

Prior to her dark baptism, Sabrina wears a white wedding dress.

White wedding dresses represent the purity of the bride and Sabrina's virginity was deemed extremely important prior to the baptism. When she confirmed that she was still "untouched" prior to her dark baptism, her aunt replies: "Praise Satan!". Sabrina then asks "Why does he get to decide what to do with my body?". Lots of innuendo going on there.

Upon entering the site of the dark baptism, Sabrina's dress magically turns to black. Once again, the symbol of the white dress turning black appears in mass media.

Then, Sabrina is disrobed by her aunts and kneels before the High Priest – Satan's representative on earth.

Her signing the Book of the Beast is described as the

“moment of consummation” between Satan and Sabrina. Like, when newlyweds go on their honeymoon. Then, things get even more blatant.

Once she enters the School of Unseen Arts, Sabrina discovers that her fellow students are into unbridled witch orgies where everything goes.

In this scene, Sabrina (who just turned 16) is invited to join a witch orgy, which also includes her pansexual cousin and his boyfriend.

The series also normalizes another obsession of the occult elite: Cannibalism.

NORMALIZING CANNIBALISM

In past articles on *The Vigilant Citizen*, I noted that cannibalism is, for some sick crazy reason, being promoted in mass media. *Chilling Adventures of Sabrina* is playing its part. Big time.

In the first episode, Sabrina’s aunts (who run a mortuary) receive the body of a boy who was stabbed to death. Upon looking at the cadaver, aunt Zelda sighs:

> “It’s a shame they wanted an open casket—we haven’t had long pig in ages.”

The expression “long pig” is used by psychopaths to describe human flesh as food. Therefore, Zelda wanted to eat a young boy who recently was murdered. That’s great entertainment for our youth.

In a later episode, Zelda dreams about receiving Satan for dinner. She prepares him his favorite dish: Roasted child.

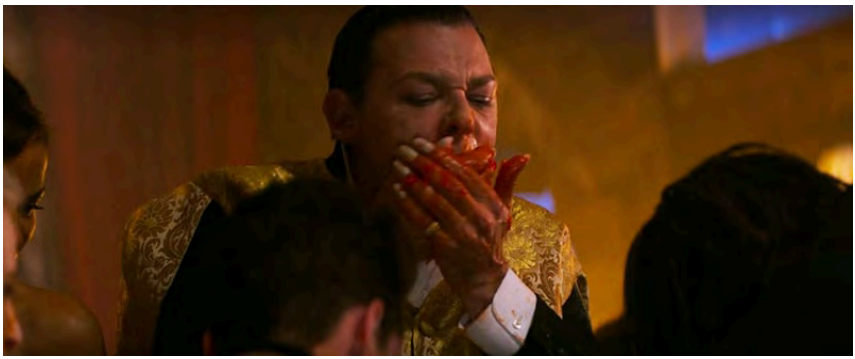
Zelda spots a child who is particularly plump and tender.

She roasts the child. We see the kid’s head. These people are sick.

In the Thanksgiving episode, we learn that Sabrina's coven celebrates a different holiday: "Feast of Feasts". On this day, one "lucky" witch gets ritual sacrificed and is eaten by the rest of her coven.

Yes, Sabrina. We are seriously talking about cannibalism.

Throughout the episode, Sabrina opposes this "barbaric practice" and attempts to stop it. And she succeeds: Sabrina's friend doesn't get eaten. However, on the night of the Feast of the Feasts, the witches become angry and demand blood. One particularly zealous witch then slits her throat and offers her body to the coven.



Like a pack of hyenas, the coven cuts open the witch and eats her raw.

In the same episode, Ms. Wardwell says that she usually "orders in" on Thanksgiving.

When the delivery boy arrives at Ms. Wardwell's house, she asks him to place the pizza inside. Then she kills him and eats him. Well, he deserved it. He had a smug "I totally wanna bang that MILF" look on his face.

DESECRATION OF CHRISTIANITY

Satanic rituals and symbols are mostly based on the inversion, corruption, and perversion of Christianity. *Chilling Adventures of Sabrina* thoroughly desecrates Christianity in many ways – from subtle references to overt blasphemy.

The rituals of the coven (including the Feast of Feasts) take place in a church on which were painted an inverted pentagram and the words "This way to hell". Inside, the heads of the various religious figures were cut off.

In an early episode, when Sabrina asks questions about Satan to the High Priest, her aunt interjects and says:

> "Forgive her Father, she knows not what she says".

This sentence is a distortion of Jesus saying "Father, forgive them for they know not what they do" while crucified.

In another episode, aunt Zelda asks the High Priest for "spiritual guidance" and for a Satanic confession. Then, things get … not appropriate for children.

The confession turns into BDSM. The High Priest then adds: "Together we will suffer in exquisite ecstasy".

Confession is a rite in the Catholic Church. The series turns it into a fetish. Also, Jesus was flagellated before bearing the cross.

Later, Sabrina tries to do Jesus-like things. When her boyfriend's brother Tommy dies inside the mines, Sabrina decides that she should resurrect him – not unlike Jesus made Lazarus rise from the dead. However, Sabrina's method involves the darkest of arts: Necromancy.

Sabrina performs a necromancy spell using the Book of the Dead, which also requires a blood sacrifice. So Sabrina slits the throat of a fellow witch.

After the ritual, Tommy is resurrected and goes back home.

However, something is terribly wrong: Tommy came back as a soulless zombie who might kill his entire family. In the end, Sabrina's boyfriend has to shoot his own brother in the head. In short, the entire ordeal was a corrupt version of Jesus' resurrection.

Sabrina also wants to resurrect the witch that was sacrificed. To do so, she buries her in magical dirt called "Cain's Pit".

Cain's Pit is identified with an inverted cross.

According to her aunt, the magical pit is made from "soil harvested from Cain's garden and soaked with Abel's blood".

While this bit of dialogue might fly above the heads of most viewers, it bears a deep spiritual meaning. Here's a quick recap of the story of Cain and Abel.

> In the biblical Book of Genesis, Cain and Abel are the first two sons of Adam and Eve. Cain, the firstborn, was a farmer, and his brother Abel was a shepherd. The brothers made sacrifices to God, each of his own produce, but God favored Abel's sacrifice instead of Cain's. Cain then murdered Abel, whereupon God punished Cain to a life of wandering. Cain then dwelt in the land of Nod, where he built a city and fathered the line of descendants beginning with Enoch.

The Biblical story also adds that the "earth became cursed as soon as Abel's blood hit the ground". It is in this cursed dirt

that Sabrina's family resurrect dead witches. Occult circles perceive themselves as descendants of Cain who built a city and a lineage by his own means, without the assistance of God.

IN CONCLUSION

Considering the grave and disturbing nature of the topics discussed above, it is hard to believe that this article was about a show aimed at teenagers (and probably also watched by lots of pre-teens and children). In many ways, *Chilling Adventures of Sabrina* is a typical teen series, custom-made to be relatable to them. However, on top of this basic teen-centric narrative, the series adds a thick layer of subversive messages meant to sell very specific ideas.

All of the topics discussed above (selling satanism, witchcraft as an ally of feminism and LGBTQ, sexualizing minors, glorifying cannibalism and desecrating Christianity) have been, for years, pushed by mass media in several ways. *Chilling Adventures of Sabrina* is yet another Netflix entry to is looking to shape and mold the youth to adopt specific ideas, values and attitudes.

In short, *Chilling Adventures of Sabrina* is a perfect snapshot of popular culture in 2018: Social propaganda mixed with overt Satanism.

THE DEEPER MEANING OF "BLACK MIRROR: BANDERSNATCH"

Warning: Enormous spoilers ahead!

Described as a “Netflix event”, *Black Mirror: Bandersnatch* is an interactive film that allows viewers to “choose their own adventure”. On several occasion during the film, viewers are presented with two options and are given 10 seconds to decide. Upon selection, the option plays out and the narrative adapts accordingly. Consequently, the choices made by the viewers lead to different scenes, story paths and, ultimately, to different endings. However, once an ending is reached, the film loops the viewers back to unselected choices, making it easy to view the entire film and analyze it as a whole.

The viewers are making the decisions for Stefan Butler, a young computer whiz who is adapting a fantasy choose-your-own-adventure book into a video game. The film appears to be heavily inspired by this 1984 BBC documentary that follows the creation of a “mega-game” named *Bandersnatch* by the London software company Imagine before the holiday season. That game was never released.

Black Mirror: Bandersnatch takes the context of this fascinating period of British tech history and adds a whole lot of creepiness to it. And, considering the fact that this is a *Black Mirror* episode – a series about the potentially perverse effects of modern technology on humanity – things get very meta, very quickly. In fact, several levels of meta end up leaving most viewers’ minds looking like this.

So many levels of meta.

As Stefan attempts to create an innovative game that allows multiple narrative paths, he's also the protagonist of an innovative film that allows multiple narrative paths. As things progress, Stefan realizes that he is not in control of his own mind – the viewer is. This realization triggers a descent into madness as Stefan begins obsessing about a specific symbol (named the "White Bear") and a demon named Pax.

In short, the viewer controls Stefan's mind. In shorter, that's mind control. Appropriately enough, the film is replete with symbolism relating to MK-ULTRA and trauma-based mind control. Furthermore, in some story paths, Stefan discovers that he's was drugged, studied and monitored since birth.

While several news sources analyzed *Bandersnatch*, nearly all of them missed an obvious point: It is about trauma-based mind control. From the backstory of the protagonist to the MK-symbolism peppered throughout, *Bandersnatch* is an

“adventure” in the mind of a slave. And it all starts with the title of the episode.

BANDERSNATCH

Stefan’s video game is based on a book named *Bandersnatch*. The maze pattern at the bottom of the cover hints to MK programming. As things progress, Stefan’s game will end up reflecting his own struggle.

The book *Bandersnatch* and its author Jerome F. Davies are totally fictional. However, the origins of the name Bandersnatch leads us deep into mind-control lore.

Bandersnatch is the name of a fictional creature in Lewis Carroll’s 1872 novel *Alice Through the Looking-Glass*, the sequel to *Alice’s Adventures in Wonderland*.

Peter Newell's illustration of the Bandersnatch (right) – a horned lion. We'll later see that Stefan see lions everywhere in the film.

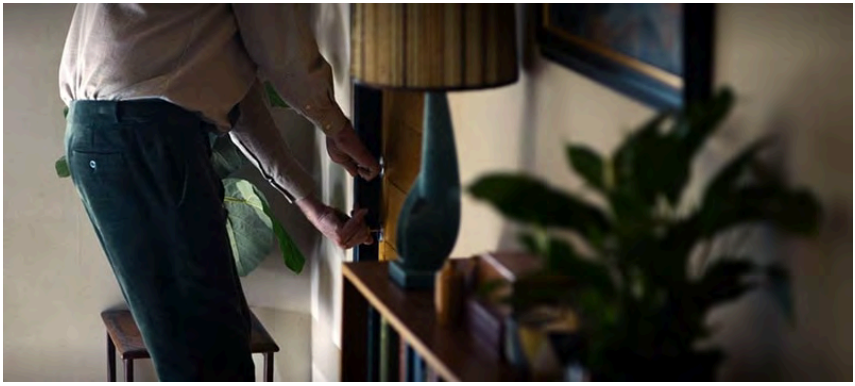
As discussed in many articles on this site, the story of *Alice in Wonderland* is an actual programming script used in trauma-based mind control. The same way Alice "goes through the looking glass" to Wonderland, MK slaves are told to dissociate, mentally leaving the real world to retreat to the internal world created by the programmer. For this reason, symbolism associated with *Alice in Wonderland* is constantly used in mass media to illustrate mind control. Obviously, *Bandersnatch* is no exception. The name itself is a direct reference to *Alice in Wonderland.* Furthermore, Stefan even ends up looking for a white rabbit by going through a mirror (more on this later).

EARLY MK-RELATED CLUES

Before learning about the dark truth about Stefan, we see several clues relating to his mind control. However, it is only

on second viewing that these scenes take on their full meaning.

Stefan wakes up and takes a couple of pills. He'll soon discover that he has been medicated his entire life.



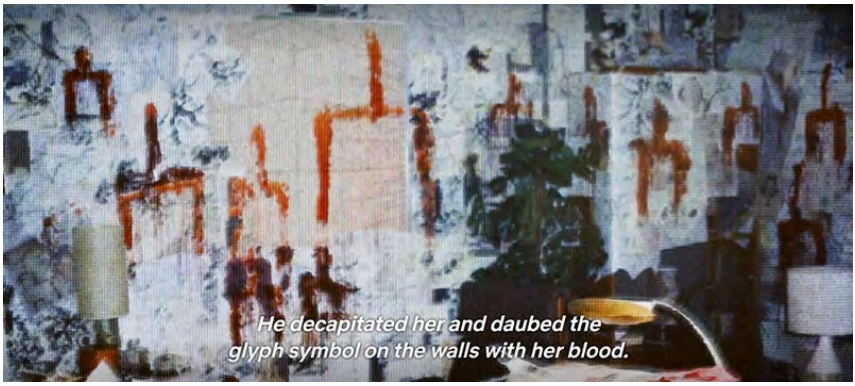
As Stefan goes to the kitchen to eat breakfast, his father suspiciously locks the door to his study. There are some dark secrets in there.

Stefan's father (and handler) intently puts out a cigarette in an ashtray. This gesture is seen on several occasions during the film and, every time, Stefan is bothered and disturbed by it. Is it a trigger signal? Stefan will later use this ashtray to kill his father.

As Stefan embarks in the creation of his video game for the software company Tuckersoft, he also takes interest in the dark story of the author of the book *Bandersnatch*.

Stefan reads a biography of the author of *Bandersnatch* titled "The Lives of Jerome F. Davies". The plural "lives" alludes to several MK personas.

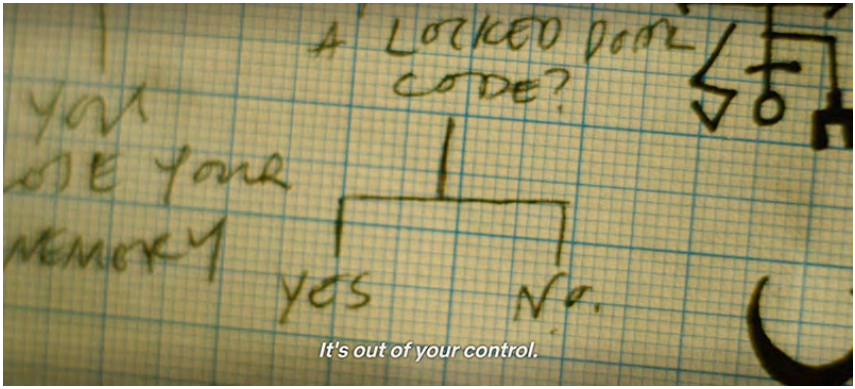
As Stefan flips through the pages, we briefly see a chapter titled "Mind Control Conspiracies".



Stefan learns that the author was obsessing over a symbol (called the "White Bear"). After killing and decapitating his wife, Davies drew the symbol using her blood. This is reminiscent to the gruesome murders committed by the followers of Charles Manson (an MK slave/handler) who drew words and symbols on the walls using the blood of their victims.

Soon enough, Stefan finds himself obsessing over the same symbols as Davies. And the White Bear is one of them.

WHITE BEAR SYMBOL



While working on his video game, Stefan realizes that the White Bear symbol is all over his notes.

In *Black Mirror*, the White Bear symbol has several layers of meaning. As illustrated above, it represents the branching narratives in the video game Stefan is developing. On a wider scale, it represents free will – the ability to make decisions – and, in Stefan's case – the lack thereof. For this reason, the symbol ends up representing a higher force that is in control of Stefan's mind.

Even Stefan's house (and MK programming site) bears the glyph (white lines added for emphasis).

The White Bear symbol appeared in previous episodes of

Black Mirror and, every time, it refers to a "force" controlling people. Indeed, the symbol has been used to refer to government conspiracy, high-tech monitoring, mind control, and dark spiritual forces. Does this symbol represent the occult elite?

As Stefan loses his mind, he starts seeing a lion-like demon named Pax.

PAX AND PACS

While watching a documentary about the life of Jerome F. Davies (the author of the book *Bandersnatch*), Stefan learns about Pax.

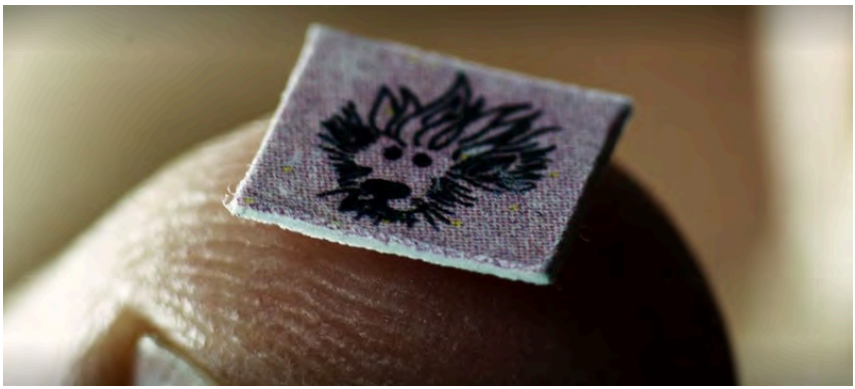
> "Davies became convinced he had no control over his own fate because his wife was spiking him with psychoactive drugs at the behest of a demon called Pax, a sort of lion figure he claimed he's seen in a vision".

As seen above, in Lewis Caroll's *Alice in Wonderland* books, Bandersnatch is a horned lion. If one goes through the many story branches of *Black Mirror: Bandersnatch*, lions start appearing in several significant places.

Pax is a character in Stefan's video game.

In one story branch, Colin – a "superstar" video game

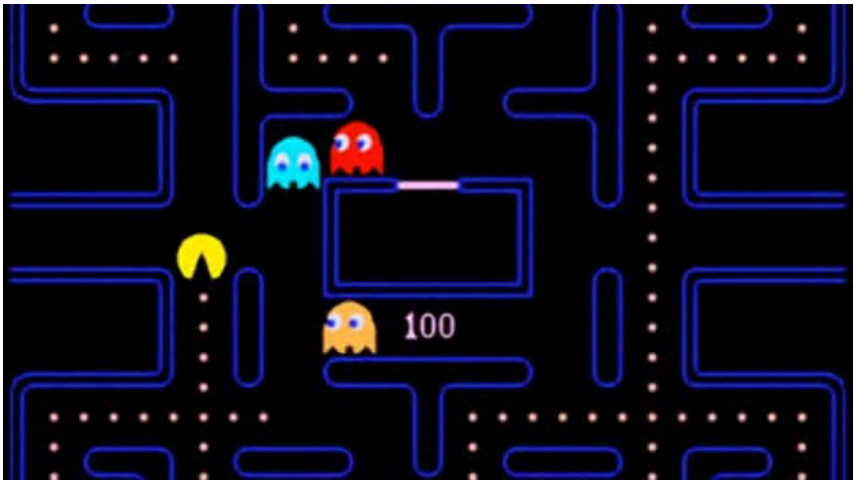
programmer at Tuckersoft – gives Stefan LSD to help him get out of his creative rut.



The LSD blotter given by Colin has a lion on it. It will ultimately lead Stefan to actually encounter Pax. Important fact: LSD is heavily used in MK-ULTRA.

At the height of their acid trip, Colin explains the dark implications of the game Pac-Man.

> "There are messages in every game. Like Pac-Man, do you know what PAC stands for? P-A-C. Program and Control. He's program and control. The whole thing is a metaphor. He thinks he's got free will but really, he's trapped in a maze, in a system. All he can do is consume, he's pursued by demons that are probably just in his own head. Even if he does escape by slipping out on one side of the maze, what happens? He comes right back on the other side".



A screenshot of 1982 game Pac-Man. Colin describes it as a metaphor for Stefan's life as an MK slave.

Not unlike Pac-Man, Stefan has to constantly consume pills to keep going. And, as his madness grows, he is also followed by demons. Actual demons.

While tripping, Colin convinces Stefan that, because there are several alternate realities, he could jump out the balcony and it wouldn't matter. The viewer is then given the choice to have Stefan or Colin jump. If Colin is selected, he jumps out and kills himself.

Earlier, Colin was showcasing his latest video game. The setting: A guy jumping off of a balcony. The video games in *Bandersnatch* foretell events to come.

After Colin's death, Stefan leaves the apartment in a panic. However, he is stopped short by something quite scary.

Stefan encounters a physical manifestation of Pax. This thing will reappear on several other occasions, especially when things do not go well for Stefan.

In Monarch mind control, slaves are actually assigned demons to enforce programming.

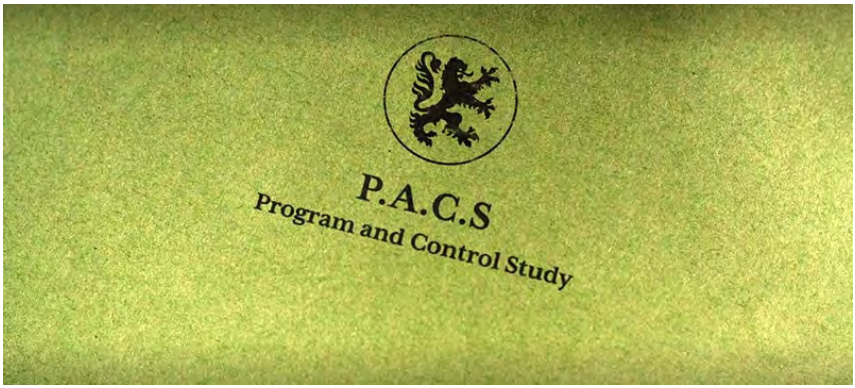
> "Programming involves an organization system, established by horrendous trauma, for the alter personalities involving internal mental imagery, which is driven by demons, who provide the power. Undoing it requires an understanding of

> the mental processes involved, the imagery or blueprint used, and the spiritual dynamics."
> – Fritz Springmeier, The Formula to Create a Mind Control Slave

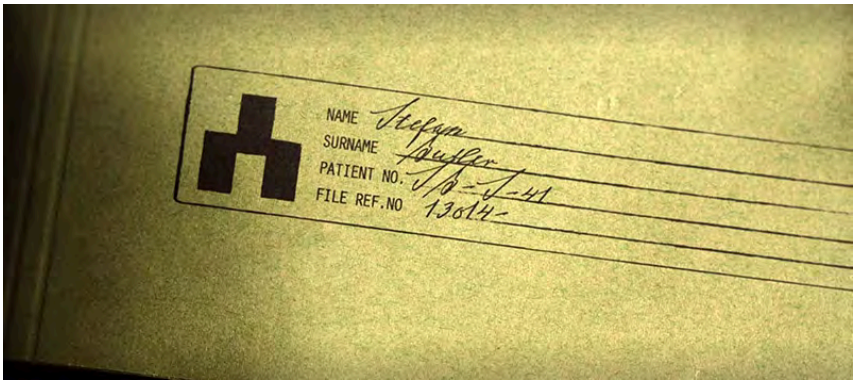
As stated above, programming involves a system established by "horrendous trauma". If the viewers select the right options, the backstory of Stefan is revealed: He's a product of trauma-based mind control.

STEFAN BUTLER: MK SLAVE

When Stefan manages to go inside the mysterious locked room of his father, he discovers the dark truth about his life. The viewers also discover the meaning behind the symbols Stefan was obsessing about.

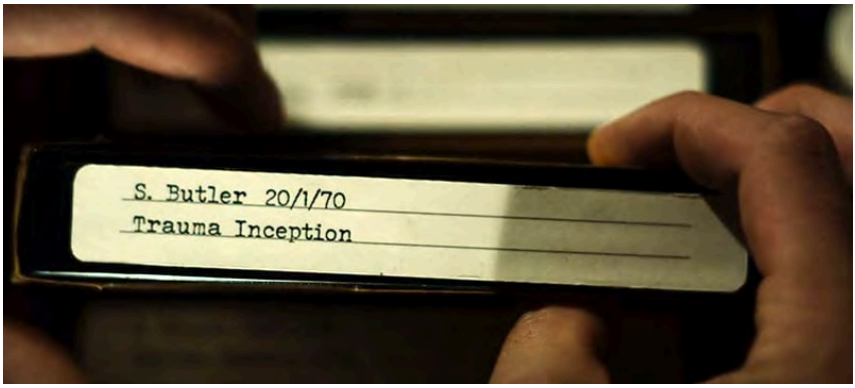


Stefan discovers documents about P.A.C.S. – Program and Control Study. So Colin was right. Also, notice the heraldic lion on the document – another reference to Pax.



Stefan finds a file about him bearing the White Bear symbol.

Inside the file, Stefan realizes that he has been drugged, controlled, and monitored since birth.



Stefan also finds a tape entitled "Trauma Inception" which documents the trauma he was forced to live through as part of his programming.

At this point, *Bandersnatch* ventures deep in the world of trauma-based mind control – also known as Monarch programming. The goal of this practice is to cause slaves to dissociate from reality as a coping mechanism to extreme trauma. Once dissociated, slaves become extremely suggestible and easy to reprogram.

Stefan's therapist (who ends up being part of the mind control system) tells him that he is starting to dissociate.

Towards the beginning of the film, Stefan's therapist insists that he discusses the death of his mother at a young age – a traumatic event that deeply affected the rest of his life. Stefan

claims that his mother died because of Rabbit – his favorite toy.

Stefan's mother died in a train wreck. She missed the train she usually takes because Stefan could not find Rabbit and would not leave the house without him, causing her to take the next train that would end up crashing.

So the "trauma inception" was caused by a white rabbit. In *Alice in Wonderland*, Alice is lured to the looking glass by a white rabbit.

Stefan goes "through the looking glass" to relive the past and recover Rabbit. The theme of the White Rabbit leading towards dissociation is at the core of mind control symbolism and is constantly found in MK-themed mass media programs.

> The White Rabbit is a programming figure for Alice In Wonderland Programming who will allow you to go to otherwise inaccessible places for adventure. He represents the master. The White Rabbit is an important figure to the slave.
> – Ibid.

When Stefan watches the "Trauma Inception" tape, he discovers the truth about his mother's death.

Stefan's father laces his food with drugs. In actual MK programming, drugs are used to increase suggestibility and to amplify trauma.

His father forcibly removes Rabbit from Stefan. Tearing apart children from their beloved toys and pets is another trauma-inducing technique.

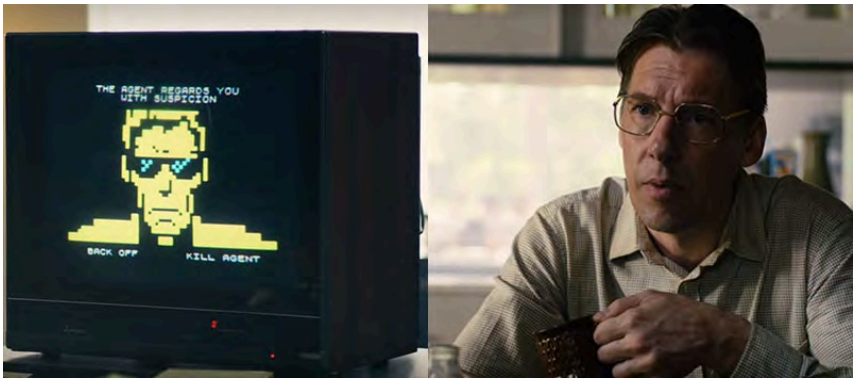
Stefan is blindfolded and taken to his "room" which is actually a studio. His mother (an actress) is about to enter the room and announce that they need to leave to take the train.

With Stefan's backstory, *Bandersnatch* covers some of the core principles of trauma-based mind control. The omnipresence of Pax and the White Bear indicate the pervasiveness of the programming that controls all aspects of his life.

This leads us to wonder: If Stefan is an MK slave and that he's not in control of his fate, what does that makes us, the viewer? Answer: The handler. Indeed, as the story

progresses, Stefan becomes aware of the fact that he is controlled by the choices made by the viewer and he attempts to resist them. But that doesn't work.

At a critical moment in the film, the viewer is presented with two options: To kill Stefan's father or to back off.



Earlier in the film, Stefan's video game presented the same exact two options: "Back Off" or "Kill Agent". Also, the figure looks suspiciously like Stefan's father. Once again, a video game foretells events to come.

Depending on the choices the viewer makes, one can end up viewing wildly different endings. In one ending, Stefan goes back in time, embarks with his mother on the train and dies with her. In another one, Stefan discovers that he's in a Netflix series and things get weird and even more meta. However, in most endings, Stefan ends up either creating a badly rated game and/or in jail.

Is there a happy ending somewhere in there? Not really. It is all very depressing. However, there is a path that allows Stefan to complete his video game and to get a 5/5 rating. The path: Stefan has to kill his father and chop up his body. After completing this gruesome task, Stefan appears to be at peace with himself and manages to create the perfect game.

However, shortly after that, he gets arrested and his game gets taken off the shelves.

Stefan displays his father's head in his room along with the White Bear symbol drawn in blood. The curse of Jerome F. Davies continues on.

Did Stefan get rid of his MK programmer? Or did he lose his mind and kill his own father? It's your choice. Or is it?

IN CONCLUSION

As highlighted in previous articles on this site, mass media has taken a specific direction in the past few years. Indeed, nowadays, most entertainment seems to be dark, sinister, depressing, and laden with fear and paranoia. Also, entertainment is increasingly replete with imagery and storylines relating to Monarch mind control -as if there was an attempt to normalize it. Netflix, the streaming service that is now at the forefront of popular culture, has been hard at work producing content that fits this agenda. In the past months, I've explored the MK symbolism of the Netflix series *Stranger Things* and the occult messages in *Chilling Adventures of Sabrina*. *Black Mirror: Bandersnatch* is yet another entry in this growing library of agenda-friendly content on Netflix.

However, contrarily to other series available out there, *Bandersnatch* ventures in the uncharted territory of interactive entertainment. Instead of simply viewing MK-related "entertainment", the viewers actively take part in it. In fact, the viewers end up playing the role of the MK handler. And, like actual MK handlers, the viewers can order Stefan to kill himself or to kill others. One could argue that giving viewers this little power-trip over an MK slave makes the entire world of mind control seem less horrifying and even "entertaining".

However, since we're dealing with *Black Mirror*, we need to take another step back and see the meta going on here. As the viewers bask in the god-like feeling of deciding Stefan's fate, they are also being carefully guided by the narrative. Furthermore, all the while, the viewers are monitored and analyzed by Netflix. Indeed, there are already several articles out explaining the data-mining of decisions made by viewers.

Black Mirror Bandersnatch: data mining your decisions

An article headline about Netflix data collection.

In short, the true subject of the "Program and Control Study" is not Stefan … it's you.

EUROVISION 2019 FINALE AND THE OCCULT MEANING OF MADONNA'S CONTROVERSIAL PERFORMANCE

Eurovision is an annual international song competition with participants representing primarily European countries. The show has been broadcasting every year since 1956 and is one of the most watched non-sporting events in the world, with an average audience of 300 million viewers.

Needless to say, *Eurovision* has been incredibly influential throughout the decades and has helped launch the careers of countless artists. That being said, is there a chance that the show's reach could be used by the elite to push its messages and symbolism? You betcha. And this year's edition was particularly obvious. Taking place in Israel, the show even culminated with an elaborate yet horrifying performance by the Grand Priestess of the music industry herself: Madonna.

Here are some "lowlights" of the finale.

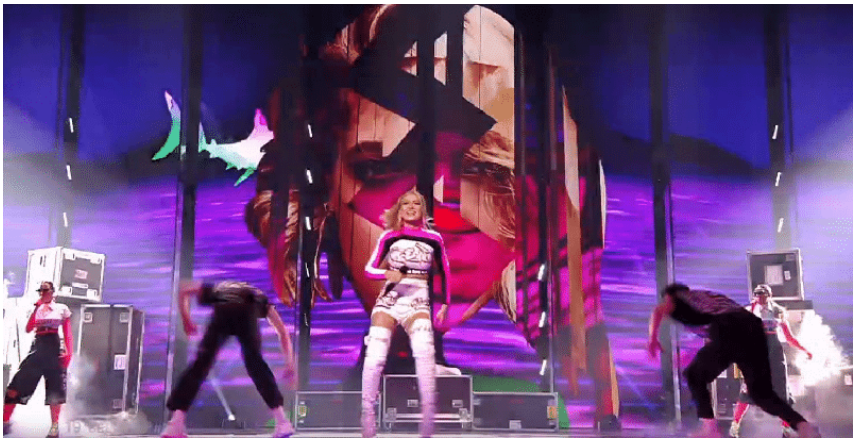
OCCULT ELITE SYMBOLISM

The finale featured dozens of performances by dozens of artists from dozens of countries around the world. Despite this great variety of cultural backgrounds, there was a clear common thread: Submission to the occult elite. Indeed, *Eurovision* is clear proof that the global music industry has to be subjected to the elite's debasing and hegemonic culture.

Here are some examples.

Throughout the Belarus performance, several images relating to Monarch programming were displayed in the background. Here, the singer's head is split in half as a tiger runs inside of it – a representation of Beta Kitten Programming.

Here, her head is split again (but vertically) as various letters and symbols enter her head. More mind control symbolism.



A lightning bolt goes through her head, representing electroshock torture to cause a split in the personality of the MK slave.

Strangely enough, the same exact symbolism was used during the performance of Mahmood – the representative from Italy.

At various times during his performance, Mahmood's head is "fractured" in several pieces.

The *Eurovision* finale also contains other elements of the elite's agenda.

The Azerbaijan performance had deep transhumanist themes. In this screenshot, robotic arms perform some sort of laser surgery on the singer's heart. His heart is then "uploaded" on a screen and controlled through computers.

The finale also had some classic Illuminati symbolism.

The performance of Israeli singer Netta Barzilai (the winner of last year's *Eurovision*) featured clear Masonic symbolism. It began with a ball that took place on a Masonic checkerboard pattern floor.

Then, a horned, Baphomet-like head appeared in the background, above another dualistic checkerboard pattern.

GENDER BLURRING AGENDA

First, I need to say that people have the right to act and dress the way they want. And, if they're talented enough, they definitely have the right to sing and take part in competitions. However, there was a clear and obvious overrepresentation of gender-ambiguous people during Eurovision and I am convinced that lots of them were there BECAUSE they were trans or drag queens and not because of talent. As stated in countless articles in the past, there is an agenda to expose the masses (and especially young people) to gender confusion. And *Eurovision* did its part. Here are some people who performed during the finale.

Israeli transgender singer Dana International performed at the beginning of the finale.

France representative Bilal Hassani was basically dressed as a woman.

Drag queen Conchita Wurst (winner of *Eurovision* 2014) performed during the finale.

Drag queen Verka Serduchka also performed.

Then, Madonna came out. And it was horrific.

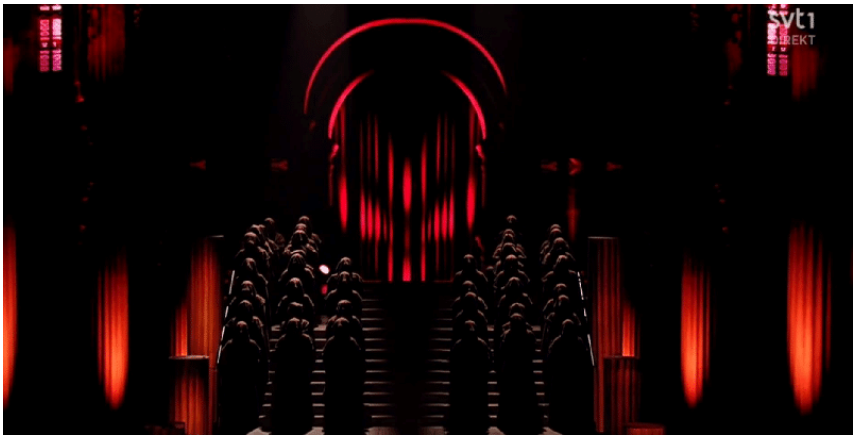
MADONNA'S PERFORMANCE

Madonna's performance at *Eurovision* was controversial for several reasons. First, many were unhappy that Madonna went to Israel to perform considering the whole Palestinian

issue. Second, her singing was horrible. It was torture. She was easily the worst performer of the night.

While these issues were widely discussed in mass media, the most obvious one was ignored: Her performance was a pseudo-satanic, New World Order, occult ritual. And, as usual, Madonna fully embodied her given role of Grand Priestess of the industry.

Before going into the performance, it is also important to note that Madonna is an adept of Kabbalah – Jewish mysticism that is at the root of most schools of Western occultism such as Freemasonry. Furthermore, the fact that this performance took place in Israel is also relevant to the symbolism that was put on display.



The performance began in a Cathedral-like setting with hooded men chanting the name "Madonna" as if it was a religious incantation.

After the chanting of her name, the Grand Priestess appears on top of the stairs, dressed as if she was about to partake in a dark occult ritual.

Then Madonna reveals herself. She wears a crown (Grand Priestess) and an eyepatch with the letter X on it.

Madonna recently created an alter-persona named Madame X she describes as an “agent with) several personalities. As seen in my article about Madame X, the entire thing is all about Monarch Programming.

Madame X constantly wears an eyepatch which is a

convenient way of constantly displaying the one-eye sign – proof of submission to the occult elite.

Then Madonna begins singing *Like a Prayer*, a song about mixing sexual acts with religious devotion. Madonna sings this pseudo-satanic song all the time (she performed it at the 2018 MET Gala) because it is the perfect prelude to a black mass.

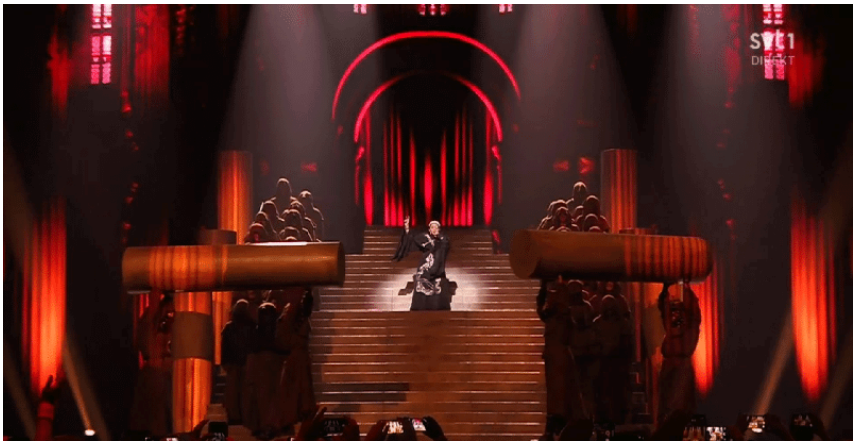
Other than the fact that Madonna sings horribly, she also sings with a thick accent that sounds Israeli or maybe Eastern European. Why? Well, the alter personas of MK slaves can be programmed to have accents. It seems like we're listening to one of Madame X's alters singing.

Then Madonna goes down the stairs slowly. Notice the inverted cross on her robe (symbol of satanism).

The setting here is extremely symbolic. The combination of stairs going up between pillars is fully Masonic.

Classic Masonic imagery depicting stairs going up between pillars.

At the beginning of the performance, Madonna was standing at the top of the stairs representing the highest level of “illumination”. By going down the stairs, Madonna symbolically lowers herself to the level of the masses. While doing so, she showcases an inverted cross because that is what they want the masses to believe in.



Here, hooded figures bring in pillars to place them on each side of Madonna. Why are they building stuff while Madonna is singing?

This scene is a clear reference to the rebuilding of Solomon's Temple, a crucial part of Masonic teachings. The rebuilding is said to usher in a new era – a new world order.

The two pillars found in Masonic symbolism are references to the pillars of Solomon's Temple named Boaz and Achin.

The High Priestess tarot card features the pillars Boaz and Jachin.

The site of Solomon's Temple is in Israel and there have been constant rumors of the elite trying to take control of Temple Mound in order to rebuild Solomon's Temple. In short, Madonna is basically referring to the dawning of a new era ruled by the elite.

Then, things get even weirder.

People wearing gas masks and robes go up to Madonna. She tells them something and then she kills them by breaking their necks. Do these people represent the masses being talked down and killed by the elite?

Then Madonna says a bizarre speech that appears to be threatening a group of people.

> "They are so naive. They think we are not aware of their crimes. We know be we are just not ready to act. The storm isn't in the air. It's inside of us. I want to tell you about love and loneliness. But it's getting late now. Can't you hear outside of your Supreme hoodie the wind that's beginning to howl?"

As Madonna says these words, we see various Christian figures. Their new age is defined by the destruction of Christianity.

Then, Madonna blows a wind of death on the masked people (which represent the masses) and everybody dies. Also, in the background, the Statue of Liberty is broken.

As Madonna performs her new song *Future* with Quavo, the world is literally on fire.

The lyrics of that song are about the elite telling the masses that the future is not for them.

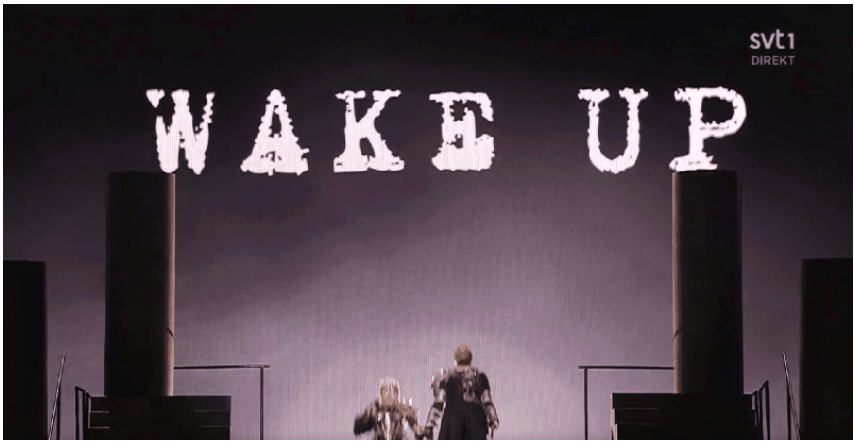
> Not everyone is coming to the future
> Not everyone is learning from the past
> Not everyone can come into the future
> Not everyone that's here is gonna last

Then Madonna, Quavo and other people go back up the stairs. Are they on the path of Illumination? Not really.

Despite all of the symbolism we just saw, 99% of news media focused on the fact that there was a Palestinian flag next to an Israeli flag and that people were offended. They completely missed the bigger picture: Everybody is on their way to die.

Once at the top of the stairs, people turn around and jump to their death in what looks like a suicide. Another nice message for the millions of young people watching.

At one point, we see the reflection of a church on the stairs. Another way of displaying an inverted cross.



Then the words WAKE UP appear in the background as Madonna and Quavo jump to their deaths.

Then, the crowd goes wild. Did they understand anything of what just happened? Probably not.

IN CONCLUSION

Eurovision 2019 was a showcase of elite pawns and elite agenda. It was all about MK symbolism, occult symbolism, and the now unavoidable gender-blurring agenda. Appropriately enough, the show ended with an extremely symbolic and ritualic performance by Madonna which summed up the elite's entire philosophy. It also conveyed its utter hatred and contempt for the masses, even celebrating their death in the "future".

It is all there, it is all in our faces and it is more blatant than ever. If you don't see it, take a hint from Madonna and WAKE UP.

MILEY CYRUS IN "BLACK MIRROR" AS A MIND-CONTROLLED POP STAR: IT'S NOT FICTION

Warning: Massive spoilers ahead!

Since 2011, the Netflix series *Black Mirror* has been creeping out millions of viewers about the perverse effects of technology. While the series is considered to be “science fiction”, its episodes are nevertheless based on real-life trends and products that are already part of society today. The *Black Mirror* secret: To vividly demonstrate how we’re one misstep away from an Orwellian nightmare.

The fifth season of the series took things to a slightly different direction: It included a somewhat unusual episode, which adopted a somewhat different tone and featured a somewhat unexpected star: Miley Cyrus.

In the episode titled *Rachel, Jack and Ashley Too*, Miley plays the role of Ashley O, a pop star who is extremely popular with young people. But then, we discover that Ashley O is actually a mind-controlled slave with a fake persona who is tightly controlled by a team of ruthless handlers who keep her under constant heavy medication. If you’ve read other articles on this site, you know that none of this is fiction. Several pop stars actually live this way. Including Miley Cyrus who has been a pawn of the entertainment industry since a very young age.

From a child actress in the Disney series Hannah Montana, Miley turned into a hypersexualized pop star when she began her solo career. There are several articles on VC that

explain exactly how Miley has been used by the industry to push agendas. The fact that she plays this exact role is an episode of *Black Mirror* is … creepy. Especially when considering some events in Miley's own past.

Although *Black Mirror* depicts a sanitized and romanticized version of mind control, several basic elements are there. Here's a look at the episode.

MIND-CONTROLLED POP STAR

Ashley O in her music video *Head Like a Hole*. Symbolic song title.

At the beginning of the episode, Ashley O is presented as a pop star with an "empowerment vibe" who constantly talks about the importance of controlling one's own destiny. Ironically, not unlike most pop stars out there, she is not "empowered" and she has absolutely no control over her own destiny.

Indeed, her entire life and career are controlled by her aunt Catherine who is actually her MK handler. While she acts like a warm, caring mother-figure, Catherine always makes sure that Ashley is obedient and productive through heavy medication

During an interview, Catherine instructs Ashley on what to say.

While, on camera, Ashley is all fun and smiles, we quickly realize that she is basically a prisoner of her house and her pop star persona.

While in her room, Ashley secretly writes darker songs about her situation.

When Catherine hears Ashley singing about being an "animal in a cage" (an apt way of describing an MK slave), she asks her if she's taking her meds.

In past articles, we've seen how controlled pop stars sometimes attempted to break out of their persona to write songs honest songs describing what they're going through. For example, Kesha's song *Dancing With the Devil*, which was written while she was under the control of the producer Dr.

Luke, talks about how she “sold her soul” and that “there’s no turning back”. Unspringsingly enough, the song was never released.

In a meeting with Ashley’s “doctor”, Catherine worries about her niece writing “obtuse BS that nobody will buy”. The conclusion: Her meds need to be changed.

While secretly filming Ashley, Catherine finds out that she was not taking her meds.

After discovering that Ashley wanted more control over her life and career, Catherine did what any caring aunt would do: She drugged her enough to put her in a coma.

While Ashley was purposely drugged by her handler, news reports claim that she's hospitalized due to an "allergic reaction to shellfish".

A similar situation actually happened to Miley Cyrus in 2014:

A screenshot from an actual 2014 news report about Miley Cyrus being hospitalized due to an "allergic reaction". Miley actually posted a picture on social media of her doing the One-Eye sign, while she was in the hospital. A symbolic way of saying: "I'm here because I'm an industry pawn."

Even stranger: Miley filmed a disturbing music video WHILE she was hospitalized.

A screenshot from the video *Blonde SuperFreak Steals the Magic Brain* depicting Miley Cyrus being drugged with lots of pills. She also gets her brain stolen by a "superfreak" – a metaphor for mind control. Read my article about that video here.

Is *Black Mirror* insinuating that Miley's 2014 "allergic reaction" was, in fact, something else&

The scenes above also recall the real-life situation of Britney Spears. As explained in my article about the Free Britney movement, Britney was forcibly detained in a mental health facility after she refused to take her meds. The story was first covered up by her handlers who claimed that she was "taking time off due to her father's poor health".

Even while hospitalized, Ashley O is under tight control.

While at the hospital, Ashley's "security" personnel prevents doctors from checking up on her.

Back at home, Ashley is kept in a vegetative state while songs are "extracted" from her dreams.

While Ashley is in a coma, her aunt launches Ashley Eternal, a holographic version of the singer, complete with a fully synthesized voice.

Catherine unveils Ashley Eternal.

This scene is also not science fiction. It actually started years ago.

On 2014, a holographic version of Michael Jackson performed at the Billboard Awards. Unsurprisingly enough, the performance was drenched in the occult elite's agenda.

Fortunately for Ashley O, she snapped out of her coma and was able to free herself from her handlers' control. Some critics did not approve of the "happy ending" of this episode because it did not fit the usually bleak outlook of the *Black Mirror* series.

But was the ending truly “happy”?

THE ENDING

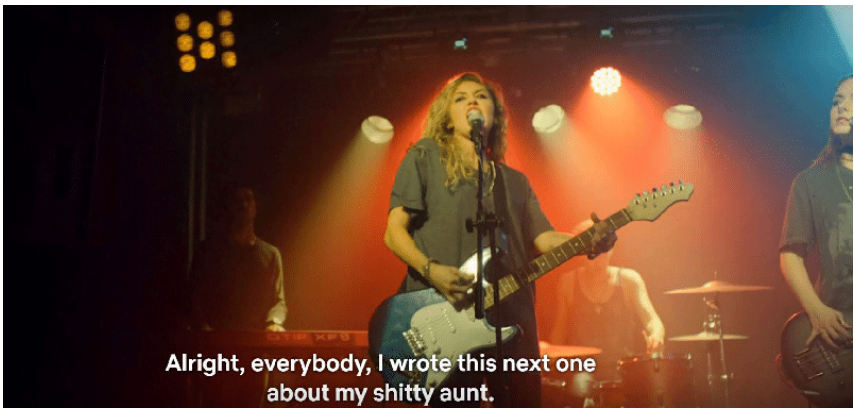
When Ashley got out of her drug-induced coma, the episode quickly turned a Hannah Montana episode, complete with Miley Cyrus joking around with a robotic AI version of herself. Then she gets involved in a ridiculous police chase which magically ends right in front of Catherine who was still presenting Ashley Eternal to a crowd of people.

In the episode’s surreal ending, Ashley (who is still in her hospital gown) comes out of the car and gives the finger to her aunt (who is still on stage).

Then, Catherine turns straight to the camera and says “Oh, F it”.

What does this mean? Usually, when a character breaks the fourth wall, it is to convey a specific message.

During the end credits, we see that Ashley's career took a new direction.



Ashley has a grungy new look with a grungy new sound.

Judging by the scene above, Ashley appears to be finally performing the music she loves. To many, that's a "happy ending" that breaks with the *Black Mirror* tradition.

However, there are some details that need pointing out. First, the song she performs is a cover of Nine Inch Nail's *Head Like a Hole*. Her hit single heard at the beginning of the episode was also *Head Like a Hole*. The only difference: This new version is pop-rock instead of electro-pop. Did her life actually take a new direction? Or was she simply rebranded?

Fans of the "old" Ashley O leave the concert. I guess they did not relate with her "obtuse BS". Above them, we notice that Ashley O kept her name. They only added a swear word in the middle. So edgy.

Considering these facts, one can ask: Did Catherine say "F*ck it" because she decided to let Ashley go? Or did she say "F*ck it", I will rebrand her with a new edgy persona (while keeping control of her)?

Taking things further, considering the outlandish ending of the episode, one can ask: Did Ashley O actually dream all of this? Is she still in a coma?

IN CONCLUSION

While it is considered to be "science fiction", *Black Mirror* gained an avid viewership due to its "wow, that could happen" factor. The episode *Rachel, Jack and Ashley Too* is no exception. As seen above, the episode depicted Miley Cyrus – an actual mind-controlled pop star – as a … mind-controlled pop star. While actual trauma-based mind control is widely different from what is depicted in *Black Mirror*, the basic concept of a pop star slave is there, effectively bringing this "conspiracy theory" to the masses.

With that being said, is *Black Mirror* attempting to expose the

truth to the masses or is it normalizing it through predictive programming? The same can be asked about the entire series: Is it warning viewers about the dangers of technology or is it preparing them to what's to come?

One thing is for sure, everything produced by Netflix is fully in line with the elite's agenda. For this episode, they've used their favorite pawn to act out her own slavery for "entertainment".

THE SINISTER MESSAGES OF "K-12" BY MELANIE MARTINEZ

Melanie Martinez was discovered in the music contest show *The Voice* in 2012. While she was mostly about guitar-driven acoustic music, her sound and image took a different direction after she got signed with Atlantic Records. And it is creeping out lots of people.

Despite the fact that Melanie Martinez is 24 years old, her entire act revolves around over-the-top kiddie stuff. In her videos, Melanie often wears babydoll dresses as she sings songs with titles such as Sippy Cup. However, the subject matter of the songs is nearly always dark and disturbing. Martinez' first album *Cry Baby* was described by the singer as being about "a child who experiences adult things". That doesn't sound right. And when one takes a closer look at of the contents of that album, things get only worse.

For instance, in the video *Pacify Her*, Melanie is in a baby crib and attempts to seduce a boy with sexy moves (the comments on the YouTube video were disabled to due a great number posts about her sexualizing children). In the same album, the song *Tag You're It* is about her being kidnapped and abused by "wolves". The video *Mad Hatter* is about her being "crazy", possibly as a result of the abduction. Without going in an in-depth analysis of that album, *Cry Baby* was all about the sexualization of children, the destruction of their innocence and the celebration of trauma-based mind control (which is based on the abduction and abuse of children).

Combining baby stuff with sexual imagery: The trademark of Melanie Martinez.

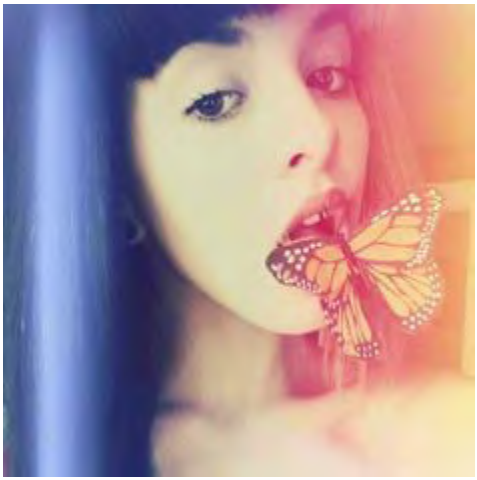
In short, Melanie Martinez is an industry pawn who is pushing its twisted agenda.

INDUSTRY PUSHED

After signing with Atlantic Records, Melanie created a persona and a universe based on pastel colors, kiddie stuff and a whole lot of symbolism. If you've read Symbolic Pics of the Month articles on this site, you will probably recognize the symbolism right away.

Melanie often does the one-eye sign, proof of industry control.

Here, she uses an eye to do the one-eye sign. Super industry control.



A monarch butterfly on her mouth: A reference to Monarch programming.

Posing with masks representing the multiple alter-personas of MK slaves.

The removal of the core persona – more mind control imagery.

You get the picture.

In 2017, Melanie's promising career hit a major obstacle: A female friend named Timothy Heller accused her of rape during a sleepover. Heller tweeted:

> "I never said yes. I said no, repeatedly. But she used her power over me, and broke me down. Just so there is no confusion, I was molested by my best friend…she performed oral sex on me and then I was penetrated with a sex toy without being asked. That's what happened."

> When I wrote this story about my assault, I initially wasn't going to make the abuser. But I think it's important for you all to know this is about Melanie Martinez pic.twitter.com/4PQ5oNI2s9
>
> — Timothy Heller (@timethyheller) December 4, 2017

These allegations led to a severe backlash and caused #MelanieMartinezIsOverParty to trend on social media as

fans denounced the pop star and purged their Melanie Martinez merchandise and albums.

> imagine melanie martinez relaxing after a hard day of dressing as an infant, logging on twitter and realising she's been outted as a rapist lmao
>
> — tom (@tom_harlock) December 5, 2017

The day following the accusations, Martinez tweeted a response to Heller's accusations, saying that she was "horrified and saddened" and that Heller "never said no to what [they] chose to do together".

These accusations did not deter Atlantic Records from heavily investing in Melanie. In fact, the company spent over $6 million to fund *K-12*, a full-length movie that is meant to be a visual companion to her new album by the same name.

In September 2019, *K-12* was released on YouTube, Amazon and movie theaters, backed with heavy promotion, a movie premiere, and a world tour.

Melanie promoting *K-12* on a morning show.

Media outlets were quick to praise *K-12* for its messages against "bullying, transphobia and gender inequality".

However, as usual, they completely missed the core message behind it all. And it's rather dark.

THE THEMES OF *K-12*

K-12 takes place in the same universe as Melanie's previous works as she plays again the role of a young girl named Cry Baby. In K-12, Cry Baby is sent off to a boarding school which is filled with bad, evil people and some friends. In America, "K-12" refers to the "kindergarten 12th-grade" school system. In the movie, Cry Baby begins in kindergarten and, as she goes through the grades, her songs and style become increasingly "mature".

Throughout the movie, several themes are addressed such as bullying and transphobia. And, while some messages were made to be relatable to young girls (there's a bit about a girl having her first period), the core themes of *K-12* are darker and symbolically heavy. Here's a look at them.

POWERED BY LILITH

Whenever something goes wrong, Cry Baby and her friends call upon their magical powers to fight back. This is represented by blackened eyes, a symbol that is now all across mass media.

In the first scenes of the movie, we see that Cry Baby has

magical powers. She also talks about an angel who spoke to her in a dream. She says:

> "What was that angel's name again? Was it Willy or Layla? No, I think it was Lilith."

This name alone is extremely symbolic and provides important context for the rest of the movie. Indeed, Lilith is an archetypal "demoness" figure that is part of the lore of countless civilizations. In folk tales and religious texts, Lilith is identified as either Adam's first wife, the serpent of the Garden of Eden and Satan's bride.

> "For 4,000 years Lilith has wandered the earth, figuring in the mythic imaginations of writers, artists and poets. Her dark origins lie in Babylonian demonology, where amulets and incantations were used to counter the sinister powers of this winged spirit who preyed on pregnant women and infants. Lilith next migrated to the world of the ancient Hittites, Egyptians, Israelites and Greeks. She makes a solitary appearance in the Bible, as a wilderness demon shunned by the prophet Isaiah. In the Middle Ages she reappears in Jewish sources as the dreadful first wife of Adam.
>
> In the Renaissance, Michelangelo portrayed Lilith as a half-woman, half-serpent, coiled around the Tree of Knowledge. Irish novelist James Joyce cast her as the "patron of abortions."
>
> The ancient name "Lilith" derives from a Sumerian word for female demons or wind spirits—the *lilītu* and the related *ardat lilĭ*. The *lilītu* dwells in desert lands and open country spaces and is especially dangerous to pregnant women and infants. Her breasts are filled with poison, not milk. The *ardat lilī* is a sexually frustrated and infertile female who behaves aggressively toward young men.
>
> In most manifestations of her myth, Lilith represents chaos, seduction and ungodliness. Yet, in her every guise, Lilith has cast a spell on humankind."
> – Janet Howe Gaines, Seductress, heroine or murderer?

A classic depiction of Lilith coiled in the serpent of the Garden of Eden.

In modern times, Lilith was reclaimed by feminist scholars who perceive her as a powerful female figure who rejected the authority of Adam and God to obtain freedom.

> "According to feminist readers, Lilith is a role model for sexual and personal independence. They point out that Lilith alone knew the Ineffable Name of God, which she used to escape the Garden and her uncompromising husband. And if she was the proverbial serpent in the Garden of Eden, her intent was to free Eve with the power of speech, knowledge, and strength of will. Indeed Lilith has become such a potent feminist symbol that the magazine "Lilith" was named after her."
> – Ariela Pelaia, Lilith, from the Medieval Period to Modern Feminist Texts

The figure of Lilith also has strong historical connections with witchcraft as she is considered to be the "original witch". In *K-12*, Cry Baby and her friends possess magical powers that are powered by Lilith.

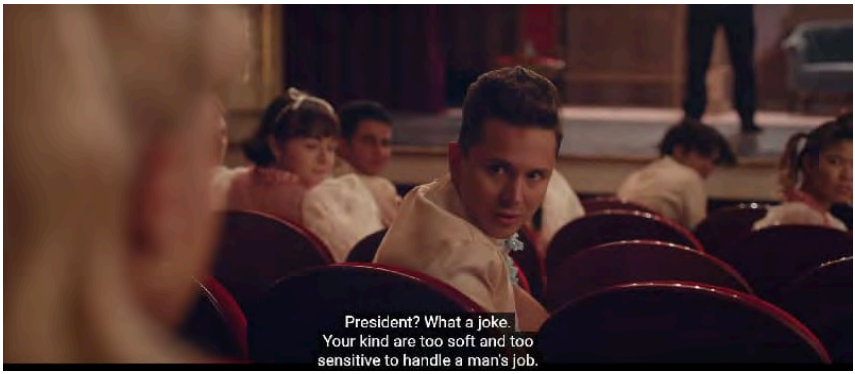
Cry Baby's friend encourages her to use her powers to fight against those oppressing her.

In K-12, most of the bad guys are bad … guys. They represent the patriarchy and witchcraft is presented as an effective way of fighting back against it (the same exact message is found in the teen Netflix series *Chilling Adventures of Sabrina*).

BOYS BAD

A major theme in *K-12* is that men are bad and that they deserve to be punished. It is part of a new wave of radical feminism that does not seek equality, but revenge.

In the movie, most boys and men are portrayed as depraved jerks who (when they're not eating glue) cannot help but shout textbook misogynistic things to girls. For instance, when Cry Baby asks to play the role of the President at the school play, a boy turns around and says:



Such a jerk.

Cry Baby's answer is:

> "Having a larger capacity to feel and express emotions is one of the qualities that make us superior to your kind".

Her response basically says: "We're not equal, we're better than you". What if I told you that sexes are not actually in competition and that they actually complete each other? Isn't that beautiful? But that is not is being taught to children. It is all about filling them with hate and anger.

During the school play, Cry Baby goes off-script and uses her magic to burn this guy's face using an iron – a symbol of female domestic oppression. The fact that this guy was not actually oppressing her, but playing a role does not seem to bother anyone.

In another scene, one of Cry Baby's magical friends talks to herself as she is writing an essay. She says:

> "A treatise on co-ed education. Boys are the problem."

This benign scene that most people probably did not notice sums up the underlying lesson that is being taught to young girls through "entertainment". Boys bad, hate good.

In *Strawberry Shortcake*, boys are depicted as savage, deranged animals who cannot "keep it in their pants".

The main story is resolved through the symbolic taking down of the patriarchy.

Cry Baby saves everyone by shapeshifting into a girl named Lorelai who uses sex to deceive the principal's son.

Like Lilith, the name Lorelai has heavy symbolic meaning. In

German folklore, Lorelei is the name of a female siren whose beauty and songs causes sailors to wreck their ships and die.

A 19th-century painting of Lorelei bewitching men into shipwreck by Germain painter Carl Joseph Begas.

Through the use of powerful symbols and historical references, *K-12* tells a story of revenge against patriarchal tradition using witchcraft and female sexuality. While one may agree or not with this narrative, *K-12* other themes that are difficult to agree with.

THE SEXUALIZATION OF CHILDREN

As seen above, a recurrent theme the works of Melanie Martinez is the combination of kiddie stuff with dark adult situations. In *K-12*, the sexualization of children is a prominent theme.

At the beginning of the movie, Cry Baby sings *Wheels on the Bus*, a song that is inspired by the quintessential children's song of the same name. However, in Cry Baby's version, things take a weird turn. She sings:

> Counting trees as they pass me by
> And I'm trying not to look across the aisle
> 'Cause Maya's letting Dan put his hand up her skirt
> And she's got her hand down his pants

Huh?

Even worse, the bus driver is watching this. Cry Baby sings:

> I know the driver sees it
> I know he's peeking in the rearview mirror
> He says nothing

The bus driver watches children doing this stuff.

So the road to school begins with a bus driver that's a creep and possibly a pedophile. That's not a good start. As the girls get off the bus, they have a message to the bus driver.

Cry Baby and her friend's panties say "F* Off".**

Are these girls "sticking it" to the bus driver? Or are they actually giving him what he wants? Weird. And things get weirder.

Later in the movie, the song *Teacher's Pet* talks about Cry Baby's friend having a sexual relationship with her teacher. The chorus of the song says:

> "I know I'm young, but my mind is well beyond my years"

That's like a pedo's fantasy.

The teacher gets close to the girl.

The song is basically about the girl craving more attention from the teacher.

She said, “It’s for all the right reasons, baby
Don’t care ’bout grades, just call me your lady
If I pass this quiz, will you give me your babies?
Don’t call me crazy
You love me, but you won’t come save me
You got a wife and kids, you see them daily
Don’t know why you even need me”

Then things take a weirder turn: The teacher drugs the girl and attempts to … dissect her.

After being drugged by the teacher, Angelita shrinks down. The teacher then takes off her clothes and attempts to dissect her.

So what in God’s name is happening here? If the girl was clearly willing to do stuff, why did he even need to drug her? Because there’s a wider context to this child abuse stuff. It’s is part of Monarch programming. The scene is about the drugging of an MK slave to induce trauma through abuse.

To fully understand the twisted storyline of *K-12*, one must understand an important fact: The school is actually a mind-control programming site.

K-12: A MIND CONTROL PROGRAMMING SITE

As seen above, Monarch Programming is an important recurring theme in the works of Melanie Martinez. The core narrative of *K-12* is about children being sent to an MK

programming site. There, Cry Baby is subjected to physical and sexual trauma in order to cause dissociation.

At the beginning of the movie, Cry Baby draws a heart around "First Day of Hell". MK slaves are programmed to believe that their pain is good. Lilith will tell Cry Baby the same thing later in the movie.

Before going to school, we see Cry Baby's mother passed out on the floor.

In actual Monarch programming, children are often abducted from unfit parents.

Angelita, Cry Baby's friend appears to also have a dark backstory. At one point she tells her friend:

– Il y a du sang partout.
– What does that mean?

– There's blood everywhere. I don't really know French. It's just something I picked up as a kid. Had a French nanny.

Did her family get killed before she got abducted?

As Cry Baby goes through the grades at K-12, the viewers are treated with a heavy dose of blatant MK imagery. In *Show and Tell*, Cry Baby is portrayed as a literal puppet who sings about the music industry.

A teacher performs a puppet show for the class.

We then realize that Cry Baby is the puppet who is being controlled by a handler.

During the chorus, she sings:

"Art don't sell
Unless you've f*cked every authority"

But Melanie Martinez' art is selling … sooo … what is she saying?

The performance ends with the puppet being thrown on the floor, with innards exposed. More trauma-based mind control.

Cry Baby is then taken out in a stretcher by evil nurses who drug her, leading her to a bad trip. Then things get full-on MKULTRA.

Cry Baby and Angelita are attached to some sort of machine (electroshock?) as white rabbits look over.

K-12 contains lots of references to *Alice in Wonderland*. Appropriately enough, this story about a young girl who escapes reality to enter Wonderland is a major programming script in actual Monarch programming. As slaves are subjected to intense trauma, they are told to "go to through

the looking glass" and enter Wonderland to escape the pain – code for dissociation, the ultimate goal of Monarch programming.

In the fairytale, Alice follows a white rabbit to Wonderland. This is why there are lots of creepy white rabbits in *K-12*.

After all this abuse, Lilith appears to the girls who seek her help.

Lilith appears at the gate of a magical portal to somewhere better.

While the girls beg Lilith to take them with her, she tells them to stay there and endure more suffering. She tells them:

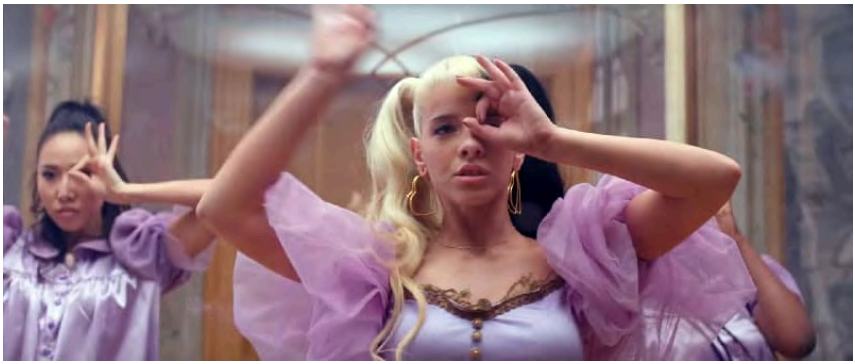
> "We must feel the physical pain of this world because the only way that we can truly learn is through experience".

At the end of the movie, Lilith and her portal appear again. The girls finally go through the portal.

Considering the fact that the portal is a gateway to freedom and relief from suffering, it is most likely a metaphor for dissociation.

That means that Lilith is not truly liberating them, she is furthering their programming. That also means that all the "social" messages in the movie are not actually liberating, they're furthering the viewer's programming.

"That can't be right! I need more proof!"



The one-eye sign sums the true message of the movie. Cry Baby's quest for freedom is actually a road to more control by the occult elite.

IN CONCLUSION

K-12 is in perfect continuation with Melanie Martinez' previous works. Backed with a massive budget provided by Atlantic Records, *K-12* hides, beneath layers of cute outfits and an orgy of pastel, a dark and deceptive story filled with powerful symbolism.

Released during the "back to school" time of the year, K-12 is another attempt at schooling children with the agenda of the occult elite. The same exact agenda can be found in other "teen" shows such as *Chilling Adventures of Sabrina*, which also bizarrely showcased the sexualization of children combined with the message that pseudo-satanism is the best way to fight the patriarchy.

In short, this is all about deception. While it pretends to address issues experienced by children, *K-12* actually promotes their sexualization. While it pretends to promote love and acceptance, it actually promotes hate and division between sexes. While it pretends to champion freedom, it is actually a vehicle for social indoctrination.

And that is the only lesson that needs to be learned today. Class dismissed.

THIS REVIEW OF "FORD V FERRARI" REFLECTS THE ABSURDITY OF MOVIE CRITICS TODAY

Confession: I enjoy reading movie reviews. I particularly enjoy reading critics who the time to rip apart a bad movie or, conversely, those who explain exactly how a movie is a masterpiece. In fact, I sometimes find myself more entertained by the criticism of a movie than the movie itself.

However, nowadays, some movies are being ripped apart for the wrong reasons. And others are being praised for the same wrong reasons. Why? Because the entire "movie critic" business is being taken over by an "agenda police" that grades movies according to their compliance to the agenda, and nothing else.

In my article about the movie *Joker*, I stated:

> In this day and age, mass media critics do not evaluate movies by their artistic merit, but by the direction of their political message. To be deemed "good", a movie needs to check a list of "agenda" boxes.

With that being said, I recently came across a review of the movie *Ford v Ferrari* that perfectly illustrates this fact – to a point that it is nearly infuriating. The title alone transformed my head into a giant question mark: "*Ford v Ferrari depicts a generation of 'car guys' best left in the past*"

What? Why?

Opinion: Ford v Ferrari depicts a 'car guy' generation best left in the past

It's pretty to watch if you can suspend thinking about what that world must have been like for ambitious or creative folks who didn't fit the white male demographic

Why would a 'car guy' generation be best left in the past? Why would any generation be "best left in the past" when it comes to movies? Even the worst chapters in world history can make great movies. So why should a movie about the trailblazers of the auto industry be "left in the past"? Well, according to the subtitle, it is because most of the people in the movie (and in the auto industry in the 1960s) were "white males". And, according to the author Hannah Elliot, that fact alone makes the movie bad.

When one musters the courage the read the entire thing, this "review" of a fun movie about fast cars turns into a hateful tirade against "straight white males", auto designer Carroll Shelby and the entire auto industry.

While I couldn't care less about the opinion of a single movie critic, these kinds of "reviews" are becoming the norm. And the wider issue at hand is the active shunning of movies that do not pander to the agenda while underhandedly calling for censorship and the whitewashing of history.

REVIEWING THE REVIEW

The review was written for Bloomberg News (which is owned by Michael Bloomberg, the media mogul who is now running for U.S. President) and was published by the National Post (a major Canadian news outlet) and the auto site *Driving*.

The author dedicates about one sentence reviewing the actual movie to then plunge headfirst into a perplexing diatribe about hating a lot of things and people.

> It's a beautifully shot film that will be enjoyable for modern car buyers and enthusiasts alike — engines rev, tires squeal, stopwatches click. But what I saw is a devastating picture of the lack of diversity that permeated the industry in the 1960s.
>
> If automakers want any hope of relevance in the next decades, as they face the most radical changes and challenges they've experienced in 150-odd years of automotive history, they would be wise to contemplate it closely. Because *Ford v Ferrari* shows a generation best left dead and gone.

Then, the author explains exactly how this movie about Ford in the 1960s offended her.

> Picture this: During all 152 minutes of the film – which, for those who love vintage racing cars, will feel as good as an ice cream sundae on a summer afternoon – men dominate the screen for 98 per cent of the time, by my unofficial count. They are in the executive suites at Ford and Ferrari, in the workshops and garages in Venice, on the track out at Willow Springs Raceway. (And when I say men, I mean white, straight men.)

The author then frowns on the roles played by women in the movie.

> No fraction of the storyline is devoted to parsing the thoughts and feelings of any female who appears, even peripherally, on screen. Instead, Caitriona Balfe, who plays Miles's wife, Mollie, is presented as the doting mother: She smiles mildly and nods her head indulgently as her husband struggles to gain traction in the race world. She clucks and scolds like a schoolmarm when Miles and Shelby come to blows on her front lawn — then brings them each a soda pop.
>
> Other women waft through the film like smoke: Secretaries in wood-paneled offices handing manila folders to men in navy suits; corporate wives smiling silently, always positioned one step behind their husbands' shoulder; young racing fans that

> serve as pretty décor on racing podiums. To the victor go the spoils.
>
> The critique I heard most often about *Once Upon a Time in Hollywood* could easily apply here: This is a film celebrating those nostalgic golden days when white men ruled. It's pretty to watch if you can suspend thinking for two hours about what that world must have been like for any ambitious or creative folks who didn't fit that demographic.

Furthering away from the actual movie, the author attacks Carroll Shelby on a personal level – even bringing up unproven allegations of harassment and rape.

> The man who was responsible for turning the Ford Mustang into the epitome of American muscle occupies a godlike status in car culture and embodied everything the red-blooded American male of the era was supposed to hold supreme.
>
> Shelby was a notorious womanizer who blew through six marriages and was heading toward divorce from his seventh when he died. He spoke to everyone with language so blue it was legendary; ask any car journalist or professional driver who knew him, and they've got plenty of descriptive words to describe the way he treated anyone within earshot. Many of those words are unprintable here.
>
> For fun, he shot lions, elephants, and rhinoceroses on animal hunts in Africa. He filed so many lawsuits — against Ford, against local car builders, against online forums, and, ironically, against the company that later would supply all of the Cobras for the film — that he become more known and reported on for that in his later years than for any feats of automotive genius.
>
> In fact, after his blast of success with the AC Cobras in the 1960s and his hot-rod take on the Ford Mustang, Shelby didn't have a single real hit. Instead, there were claims he falsely represented many of the cars he sold. He left Ford for Chrysler, where he helped develop some special-edition Dodges. Ford fans brought up to adore him as a brand hero shouldn't have been so surprised he left; this was not an individual known for loyalty to anyone or anything other than himself.

> It gets worse: One of his former personal assistants, Angelica Smith, sued Shelby for sexual harassment in 2011. The suit included information about an alleged rape that happened at Shelby's home by one of his employees, and that she was fired, partly in retaliation, after she reported it. (Shelby called the allegations "wild and fantastical" at the time; he died less than a year later.) But that particular anecdote has been washed almost entirely clean by the same boys-club car culture that idolizes Steve McQueen, a decent actor who died conveniently early and had a habit of hitting his wives.

Straying even further away from the movie, the author ends up complaining about the lack of women executives in car companies such as Kia and Toyota.

> It's no surprise to survey this patriarchal wasteland — but it's no less depressing to see it, nonetheless. The epic portrayed remains uncomfortably close to how the car world is today. We still have to look hard to find women of consequence.
>
> Six of GM's 11 global board members are women, an admirable percentage. But the numbers are worse elsewhere. At Toyota, just 13% of board members are women; Hyundai and Kia have no women in any position as high as vice president. The auto industry lags behind the rest of the world: women in corporate America at large occupy 21% of C-suite offices, 30% of VP-level roles and 38% of managerial roles, while the auto industry places women in 13% of C-suites, 18% of VP-level spots, and 20% of managerial positions, according to Catalyst, a nonprofit that advocates for women in industry.
>
> This isn't good enough. Today car companies face difficult questions about brand identity and mobility — concepts they've never had to contemplate before now. They are evaluating who they are — there's that question again — in a world increasingly oriented toward mobility rather than mechanical transport, electric motors rather than V8 engines.

How did a movie review about Matt Damon racing cars ended up criticizing business practices in Japan and South Korea? She even calls the industry a "patriarchal wasteland". Here's a crazy thought: Maybe there's a low percentage of

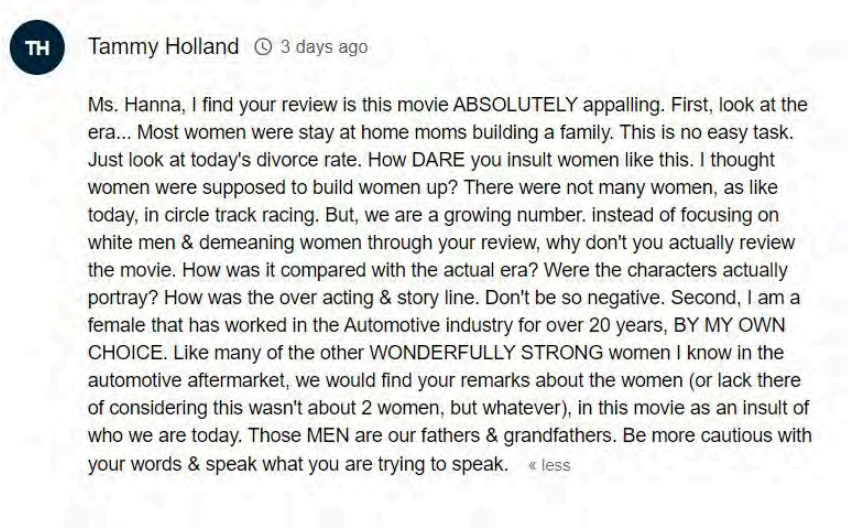
women in the car industry because there's a low percentage of women who are interested in cars in general?

The article concludes:

> Ford v Ferrari puts in stark relief the stunted mentality of previous generations. Carroll Shelby, crystalized by Hollywood like a mosquito in amber, is its totem artifact of generations dead and gone. For those who are serious about making brilliant, thrilling, innovative vehicles in the modern age, he's best left behind.

REACTIONS TO THE REVIEW

The "review" generated hundreds of comments on each site it was posted on. Nearly all of the comments (many of them written by women) bash the critic senseless.



TH Tammy Holland 3 days ago

Ms. Hanna, I find your review is this movie ABSOLUTELY appalling. First, look at the era... Most women were stay at home moms building a family. This is no easy task. Just look at today's divorce rate. How DARE you insult women like this. I thought women were supposed to build women up? There were not many women, as like today, in circle track racing. But, we are a growing number. instead of focusing on white men & demeaning women through your review, why don't you actually review the movie. How was it compared with the actual era? Were the characters actually portray? How was the over acting & story line. Don't be so negative. Second, I am a female that has worked in the Automotive industry for over 20 years, BY MY OWN CHOICE. Like many of the other WONDERFULLY STRONG women I know in the automotive aftermarket, we would find your remarks about the women (or lack there of considering this wasn't about 2 women, but whatever), in this movie as an insult of who we are today. Those MEN are our fathers & grandfathers. Be more cautious with your words & speak what you are trying to speak. « less

Kim Ellis 3 days ago

Give the girl a break, she just doesn't understand feminism. Modern feminism truly has no grasp on reality anymore. True feminists, and I'll call myself one, are not the least intimidated by a world filled with, how did she put it? Straight, white men. Nope! Because we walk in the door fearlessly knowing we can hold our own and EARN their respect. We don't expect the respect to be given because we are women, and apparently just deserve it. We are willing to put up with the jokes, smart *** comments, attitudes and whatever else we encounter and we give it back in spades. I've spent years in the paddock, trackside at many of the world's most famous races as a fan, a race official and a track marshal, I work in an automotive company populated by engineers, mostly men, and I've earned my respect. I wouldn't even want it if someone just gave it to me because I'm a woman. I prefer to fight for it. THAT, my dear, is feminism.

PS - I haven't seen the movie yet, but am dying to. Because racecars. I don't care what color or gender the supporting roles are, I'm there for the cars and their history. Also, drop by a modern racetrack, Ms. Elliot and you will meet a lot of other women like me. Ones who did feminism right. We earned our way into the sport. It's NOT just a man's sport anymore. And those of us ladies that are there are fiercely proud of our sport AND it's history. « less

SA Silvio Amaral 2 days ago

This right here is the reason why the movie industry is dying. Not because of lack of new stories , not because of streaming channels, not because of competition with the comfort of our own living rooms. No. It's because of people like the writer of this article, that can't enjoy a good story and need to impose their beliefs over it. It just feels that the writer is so into her own bubble of social media and it's so insecure and full of issues that she can't accept the past the way it was. She needs to write about the movie, not in a way that tells how it was, but under the negative angle of how the past doesn't conform to her narrative. I hope the movie producers never listen to such opinions as expressed on this article because it's getting harder and harder to just sit down and enjoy a good movie. « less

DN Dude Noturbusiness 2 days ago

Is it a blog post, because if not, it is the most stupid thing I've read in a long time. This is based on actual history, of course not everything is 100% correct because Hollywood, but if there is something that is off limit is to replace people for sake of inclusion. The story happens in the 60s, in North America or Europe white people weren't just the majority, minorities were much much much less present and also back then society was mostly dominated by males, so off course the chances that there are a lot of white males in stories happening in North America during the 60s a very high. You can't just replace people for inclusion of gender or minorities here, tell another story if that's what you want. Racing is still to this day mostly white males, so you can't complain about a historical racing movie during the 60s being all white male unless you dropped out of school and never read a book or you just lack any form of common sense. If history isn't your thing, there's plenty of other movies for you that you can rightfully complain about. « less

CH Courtney Hanson 2 hours ago

"We still have to look hard to find women of consequence". Wow. Women of consequence? So is it the author's opinion that women need to be the CEO of a Fortune 500 company to be considered "of consequence"? Didn't realize that a clearly mediocre 9-5 meant that women were unimportant and irrelevant. Thanks for the reality check, Hannah. It's comments like this that obliterate any credibility to women in society.

Glenn Webb 6 hours ago

What a surprise! Someone makes a historically accurate movie and some whiny "woke" parasitic puddle of vomit is offended. Have you tried fentanyl, you walking trashbag? You really should.

JB J. Brown updated 12 hours ago

What is the NP thinking here? This hate-spewing wannabee author does not belong in the last semi-balanced national newspaper in the country. This is a freaking fantastic movie, which I will be seeing more than once.

IN CONCLUSION

Hannah Elliot's "review" couldn't be more superficial. It solely focused on the sex, the skin color and the sexual orientation of the characters in the movie (which are based on actual people). And therein lies the hypocrisy of the

“diversity gurus” of the modern age: Instead of judging people by who they are, they judge people by what they are.

This hypocrisy is being applied to movie reviews: Instead of judging a movie by what it is, they are judged by who’s in them. Are there enough LGBTQ+? Are there enough “strong” feminist women? Are there enough minorities? What percentage of words are said by each group? Movies are now evaluated on these criteria. And this is killing the movie industry. And maybe that’s what they want.

"TOGETHER AT HOME" WAS AN INFOMERCIAL FOR THE GLOBAL ELITE AND ITS AGENDA

Together At Home was more than a “virtual concert”. It was a show of force. It was broadcast everywhere, on all TV stations and on all streaming platforms. That fact alone was a strong indication of the sheer power behind this event. Furthermore, the list of celebrities and powerful people who appeared during that event was simply staggering with headliners such as Lady Gaga, Billie Eilish, Taylor Swift, and Celine Dion. However, this event was not only about music. The music was there to attract people. Between the performances, there were specific messages coming from powerful places.

Because, let’s not kid ourselves here: Lady Gaga was the face of the event, but she was not the engine behind it. *Together At Home* was a massive PR campaign from the World Health Organization (WHO) and the entire elite system behind it. Lady Gaga was put at the forefront of this event because her face and her name sell more than the face and the name of Tedros Adhanom Ghebreyesus, the director-general of the WHO.

For the same reasons, countless celebrities were enlisted to say specific messages because celebrities are the best vehicles to transmit messages from the elite to the masses.

The logo itself sums up the message of the event: The hands of those in power keep people inside their houses. At the top: The words "One World": A call for a global government.

While the event was meant to be "comforting", there was something eerie about seeing countless celebrities (with a somewhat spaced-out look on their faces) repeat the same slogans, chant the same mantras and sing the praise of the same powerful organizations.

Here are some of the messages communicated throughout the event.

CREATING A "COVID CULTURE"

The most obvious (and annoying) aspect of *Together At Home* was its celebration of a "COVID culture". Indeed, in the past weeks, we've seen media doing its best to normalize a world where confinement, isolation, and video conferencing were the new norm. While social distancing is supposed to be an extreme (and very temporary) emergency measure to

prevent the spread of a deadly disease, *Together At Home* appears to be promoting it as a long-term way of life.

And, to prove that "it is not so bad", the usage of video conferencing is constantly promoted for everything. In the sad world that is presented in *Together At Home*, all aspects of life – including arts, family, business and education – can be fulfilled through video conferencing. In their new world, human connections depend on an internet connection. Maybe they want all human communications to be recorded … and monitored.

Teaching children through screens was not portrayed as an emergency, last resort measure. In *Together At Home*, it was defined as a "new kind of education".

The entire concept of depriving children of human contact and having them grow up in an environment where anyone can be a potential biohazard is rather terrifying. While most of us hope that today's children will end up forgetting this insane era we're living in, it seems that "they" want them to bask in it, to be molded by it.

Some of the messages directed to children in *Together At Home* were rather upsetting.

Abby Cadabby from Sesame Street spoke to children.

The puppet said:

> "A lot of us are having some big feelings right now. I know I am. And that's OK. Because we're all in this together. When I get big feelings, I can just give myself a big hug. A self-hug".

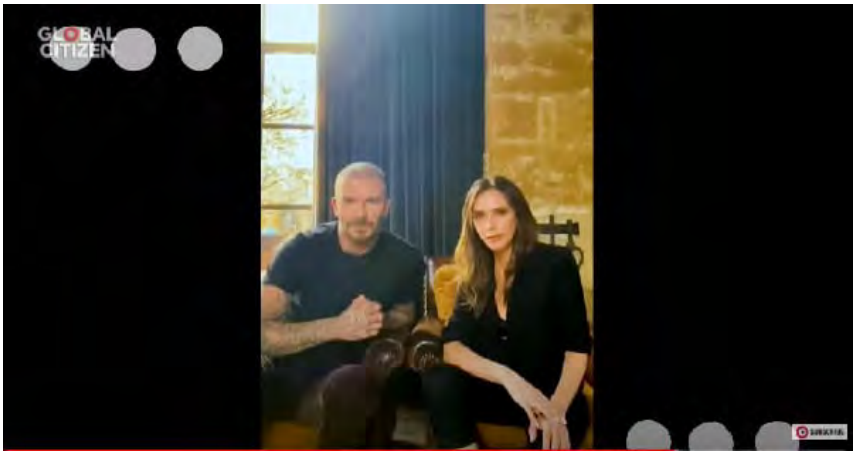
Then, Abby Cadabby showed children how to give themselves a "self-hug" by putting their arms around themselves. This is not comforting. This is an Orwellian system teaching children to live without human contact.

The musical performances were also about the normalization of life in isolation. To prove the point that anything can be achieved through video conferencing, some performances combined together separate several webcam feeds. And the results were … terrible.

In one "performance," Maluma was outside singing while the guitarist was in a basement somewhere else.

Maybe its the audiophile in me that is speaking, but there was absolutely no chemistry or synergy in these performances. There was no soul. Each individual was completely disconnected from the other. In some ways, these performances perfectly illustrated how we, as humans, are disconnected from each other due to COVID-related restrictions. And that is kind of what they want.

To drive this point home, lots of messages from celebrities actually "glorified" life in lockdown.



A message by the Beckhams contained a message that was echoed by several other celebrities.

David Beckham said:

> "If there's a silver lining to this situation is that we can spend lots of time with our family. And, for that, we are grateful".

The same exact words were used by other celebrities such as the rapper Common. "We are grateful". They're trying to put a positive spin on the forced lockdown of the entire world.

Other celebrities such as Amy Poehler said that people were actually lucky to be at home.

Amy Poehler said:

> "While most of us are sheltered at home, imagine if you didn't have that option".

Interesting fact: The words "lockdown" and "confinement" were never used during the broadcast. Instead, the expression "sheltered at home" was used. Why? Because "confined" implies coercion from an outside force while "sheltered" conveys warmth and protection. That's how far they're willing to go manipulate minds and perceptions. Also, one must love the fact that millionaires and billionaires are telling hard-working citizens that, at least, they're not homeless.

So why are these celebrities promoting a "confined at home" way of life? Because those who organized *Together At Home* are thriving from this situation. The longer it lasts, the further they can advance their agenda.

PROMOTING THE GLOBAL ELITE

The main goal of *Together At Home* was to put at the center stage powerful elite organizations that work at an international level – beyond national borders – such as the WHO and the UN. They're telling people: "We're taking charge of this situation".

And *Together At Home* came at a very convenient time for the WHO which was under fire by several governments for its odd handling of the pandemic. The most damning accusation: The WHO actually lobbied against travel bans from China at the beginning of the outbreak, back when it could have stayed in China.

WORLD NEWS FEBRUARY 3, 2020 | @ 13 AM / 9 MONTHS AGO

WHO chief says widespread travel bans not needed to beat China virus

A headline from Reuters from February 3rd.

sky news .COM.AU

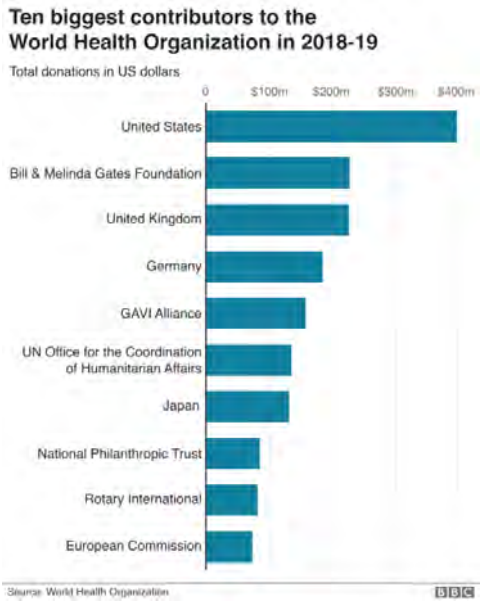
China used WHO in a bid to open Australia's borders

13 hrs ago

A recent headline from Sky News about China actually using the WHO to open Australia's borders.

So, after actually facilitating the spread of the virus outside of China, the WHO is now using *Together At Home* to push its policies.

But who exactly is WHO? Here are its top 10 biggest contributors.



Since the United States recently suspended its payments to the WHO, the organization's biggest contributor is now the Bill and Melinda Gates Foundation. Another major contributor to the WHO is the GAVI Alliance (formerly the Global Alliance for Vaccines and Immunisation). Both of these organizations are also part of ID2020, an organization that is advocating for the use of vaccines to implement a global digital ID system using tattoos or microchips.

This screenshot from the official website of ID2020 shows that Bill Gates' Microsoft, Gavi, and the Rockefeller Foundation are major contributors. All three organizations were praised during *Together At Home*.

Of course, Bill Gates had to be in *Together At Home*. To present him, host Stephen Colbert said:

> "One of the most difficult things about our current ordeal is that we don't know how long it will last. At times like this, I turn to one of the smarts guys I know, Bill Gates."

Colbert then asks Gates, a tech guy who has zero qualifications in public health:

> "How long will we be dealing with all this?"

Bill and Melinda Gates telling the world when it will be liberated.

Bill Gates' response was:

> "The eventual end will come when we will have a vaccine that protects all of us, not just in the US, but in the entire world. There's a lot of vaccine candidates that we're currently backing and I'm optimistic that, by the end of late next year, one will come out. And we need to make sure that it gets out to everyone in the world."

In other words: No freedom without a vaccine. This theme is repeated by several people throughout the broadcast.

David D. Ho used his credibility as an MD to push that same message.

Dr. Ho said:

> "I have no doubt that science will come through. But our work will take time. Please buy us that time. The world must act as one now. Let's stay at home, flatten the curve together and give scientists the time to develop solutions to this pandemic."

In other words, no freedom without a vaccine.

Actor Henry Golding was used to praise GAVI. He says: "Once the vaccine is ready, GAVI will make sure it will be available to anyone who needs it".

Throughout the event, the messages were so repetitive and carefully worded, that we were probably swimming in neuro-linguistic programming territory. While most messages began by thanking healthcare workers (they need to start with something everyone can agree on), the messages quickly moved to the subtle promotion of a global government through the use of specific phrases.

The DG of the WHO had a word to say.

Tedros Ghebreyesus said:

> "Today, we are together as one. COVID-19 has taken so much from us but it has also given us a unique opportunity to put aside our differences and to break down barriers. I wanted to thank Lady Gaga, the United Nations, my friend Hugh Evans for bringing us together as one world, together at home".

One world + break down barriers + United Nations = World government. Other figures from the United Nations had similar messages.

The U.N. Secretary-General also addressed the world.

Guterres said:

> "Togheter we will defeat this virus and rebuild togheter a fairer world as united global citizens and united nations."

Global citizens + United nations = World government.

Michelle Obama and Laura Bush appeared together with a globalist message.

They said:

> "Tonight we stand with the people of the world. The coming days will not be easy but this global family of ours is strong".

Of course, Oprah had to be there. And her message was in line with everyone else.

Oprah said:

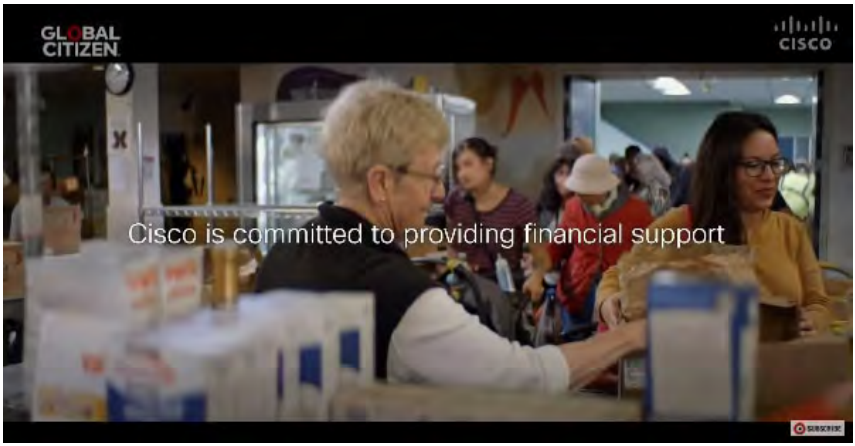
> "Tonight, we stand as one world united in our fight to rid the world of this disease".

One world. United.

Together At Home also made sure to thoroughly glorify the mega-corporations at the heart of the elite.

PROMOTING MEGA-CORPORATIONS AND ORGANIZATIONS

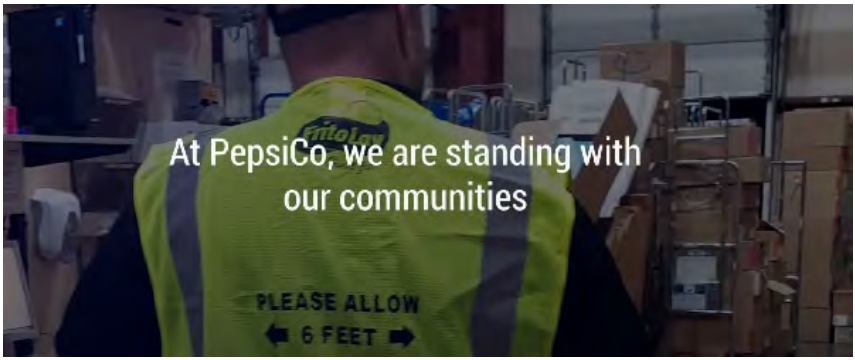
Together At Home promoted several mega-corporations that happen to be tightly associated with the global elite. Disguised as "thank you for your support" messages, these promotional ads actually glorified some of the most powerful organizations on Earth. Not only do they completely dominate their respective industries, but they also take part in elite gatherings such as the Bilderberg meetings and the World Economic Forum to shape global policies.



An ad promoting Cisco and its support for the WHO.

Cisco Systems is a massive multinational conglomerate that shaped the internet and technology as we know them today.

In recent years, Cisco was accused of helping China and India censor the internet while allowing the NSA backdoor access to its firewalls.



A Pepsico ad.

Pepsico is a mega-corporation that owns a long list of brands and restaurant chains. In short, it is one of the few companies that feed the world today … with processed foods. Here's an infographic.

Some of the brands owned by Pepsico.

An ad for Johnson & Johnson.

Johnson & Johnson owns a long list of pharmaceutical and consumer brands including Band-Aid, Tylenol, Johnson's Baby products, Neutrogena, Clean & Clear, and Acuvue. It is currently developing a vaccine for COVID-19.

An ad for the Rockefeller Foundation.

Founded by John D. Rockefeller Sr., the Rockefeller Foundation shaped the world as we know it. For over a century, the Foundation funded a number of powerful organizations such as the Council on Foreign Relations and

it helped propel entire fields of study such as social sciences, psychiatry, communications, and eugenics (yes). An entire book could be written explaining the profound impact of the Rockefeller Foundation on society today. However, one single quote from David Rockefeller's book *Memoirs* goes right to the core of it all.

> "For more than a century ideological extremists at either end of the political spectrum have seized upon well-publicized incidents such as my encounter with Castro to attack the Rockefeller family for the inordinate influence they claim we wield over American political and economic institutions. Some even believe we are part of a secret cabal working against the best interests of the United States, characterizing my family and me as 'internationalists' and of conspiring with others around the world to build a more integrated global political and economic structure–one world, if you will. If that's the charge, I stand guilty, and I am proud of it."
> — David Rockefeller, Memoirs

On several occasions, the hosts were used to praise various organizations. It was a sad sight to see.

In one skit, Jimmy Kimmel thanked Apple for its generous donation to the WHO. He also thanked Apple for "babysitting his children for the past month". While this was meant as

a joke, they really want to raise our children through their screens.

Later, Jimmy Fallon thanked Bloomberg Philanthropies and Mike Bloomberg – the elite billionaire who owns a media conglomerate. In short, this entire thing was a shameless infomercial for the global elite.

IN CONCLUSION

Together At Home brought in audiences using Billie Eilish, Taylor Swift, and Lady Gaga. But it was much more than a concert. It was the global elite rearing its ugly head and using its celebrity puppets to sing its praise. It was also about celebrities telling the masses to embrace their lives confined at home (sorry, I meant "sheltered at home) and to accept a "new normal".

It was also about organizations such as the WHO taking the center stage during this crisis and allowing its contributors such as the Bill and Melinda Gates Foundation to gain positions of authority.

What about democratically elected officials? Where were they? They simply don't have a place in their "One World". If that makes you upset, remember that you can always give yourself a self-hug.

THE 2020 VMAS: A DYSTOPIAN ABOMINATION

Nearly every year, I publish an article about the VMAs because they always perfectly sum up the various toxic agendas that are being pushed by the occult elite. However, this year, I completely forgot about the VMAs. And, apparently, a lot of people did too because this year's ratings hit an all-time low. Indeed, ratings dropped 5% compared to 2019, which was also an all-time low. In fact, the VMAs have been hitting all-time lows every year for the past three years.

The 2020 VMAs only reached 6.4 million viewers (compared to 11.4 million ten years ago) despite the fact that, for the first time ever, it was simulcasted on MTV, VH1, BET, BET Her, CMT, Comedy Central, Nick At Night, TV Land, MTV2, Logo, Pop, and Paramount Network. They really wanted people to watch this show. On the other hand, MTV has been doing everything in its power to make the VMAs as abrasive and annoying as possible in the past years. They stripped everything that was somewhat fun, cool, and interesting from the show to gradually introduce heavy-handed and thoroughly divisive propaganda that comes directly from the occult elite.

This year, COVID hysteria added yet another layer of oppressive madness to the mix. The result: The 2020 VMAs appear to come straight out of a dystopian movie. Imagine a scene where brainwashed masses watch state-sponsored propaganda disguised as "entertainment". That's what happened with the VMAs.

Due to COVID restrictions, the show consisted of pre-

recorded segments filmed in front of green screens, which made the entire thing look like a bad children's TV show. To make things worse, the fake audience noises added a surreal and unsettling vibe to the show.

The show could have been salvaged if it focused on fun and music. But it was not. The 2020 VMAs were plagued with incessant and relentless political messages that made one point clear: It was not entertainment, it was propaganda.

ARTIFICIALLY-GENERATED PROPAGANDA

Everything about the 2020 VMAs was so fake that, above all the messages that were thrown at the viewers, one clearly stood out: "We are deceiving you".

At the beginning of the show, host Keke Palmer enters a "stage" that is completely computer-generated.

Then, she turns towards the fake crowd to her right.

We then see a CGI crowd of blurry, face-less people mixed with fake crowd noises. There were are also fake webcams of people clapping inside their homes. Gotta normalize that lockdown culture.

In this surreal yet oppressive context, there was no space for freedom or improvisation. Everything was rehearsed and calculated. Usually, the hosts of the VMAs deliver an edgy comedy routine that makes fun of celebrities and current trends. Not this year. After one weak joke about how 2020 is bad, the host went straight into an elite-sponsored speech. I will spare you the entire propaganda session but it ends like this:

> “We must continue to fight to end systemic racism. The leaders

> of that movement are you, us, the people that are watching tonight". ** *Fake crowd applause* **

Not unlike everything surrounding the host, that line was a lie. The leaders of this "movement" are not you, it's the global elite. And it is using its industry pawns to aggressively push its agenda of division and race wars.

DaBaby's performance features him jumping on a police car while the city around him is on fire. They're condoning Antifa-led riots.

Then, TheWeeknd came out to accept an award and brought his messed up face with him.

TheWeeknd accepting his award for Best Video.

To accept his award, TheWeeknd came out dressed exactly like in his *Blinding Lights* video, complete with fake makeup

bruises (he gets beaten up in the video). As seen in my previous articles about TheWeeknd, most of his videos allude to the dark side of the music industry. His latest videos remain within these lines.

While holding his Moonman trophy, TheWeeknd says:

> "It's really hard for me to celebrate right now and enjoy this moment, so I'm just gonna say justice for Jacob Blake and justice for Brianna Taylor". ** *fake applause* ***

So, TheWeeknd came out in costume and in full makeup, stood in front of a green screen, and said these rehearsed lines for the camera. It was a performance. It was fake and staged. It was a way of telling young viewers that there is no more space for fun and happiness in 2020.

Of course, police should refrain from killing citizens. And those who do need to be prosecuted to the fullest extent of the law. However, these events are currently being exploited and instrumentalized by mass media to push an agenda that goes way beyond police brutality.

MTV apparently really wanted TheWeeknd to come out again and redo this whole charade. So they gave him the award for Best R&B Song – despite the fact that *Blinding Lights* is clearly a pop song. However, Lady Gaga absolutely needed to win Best Pop (more about her later) so they gave him R&B because he's black (those who yell racism the loudest are usually the most racist ones).

So, to accept the Best R&B award, TheWeeknd came out again with costume and makeup and repeated the exact same words in front of the green screen. I wouldn't be surprised if they recorded both acceptation speeches one after another. As stated above, the 2020 VMAs left absolutely no space for

improvisation or for self-expression. Just say the lines for the camera and get off the stage.

Other than the Soros-funded BLM propaganda, there was also WHO-funded COVID propaganda. To celebrate the "lockdown culture" that the elite is forcing on the world, MTV created a bogus category: "Best Video From Home" … presented by Coors Light (I'm not making this up).

A screenshot from Blink-182's video *Happy Days*. Such a moving work of art.

Later, actress Sofia Carson came out to present yet another bogus category "Video for Good". The award was preceded by a dystopian speech:

> "The artists in this category used their platform for the greater good. And, in doing so, have inspired us all".

Of course, the "greater good" means whatever is in line with the occult elite's agenda.

One of the nominees was Billie Eilish's video *all the good girls go to hell*. While this video is said to be about "global warming", it is mainly a celebration of Lucifer on earth (read my article about this video here).

The winner of the "Video for Good" category was *I Can't Breathe* by H.E.R. The singer was then praised by Sofia Carson for "amplifying the Black Lives Matter movement".

As stated in previous articles, BLM is funded by George Soros' Open Society Foundation to drive a wedge in American society, to sour racial relations, and to justify the actions of its most extreme factions such as Antifa. Elite-owned MTV just gave an award to outright propaganda.

Then, there was Lady Gaga.

LADY GAGA'S CORONATION

Lady Gaga was trotted in and out of the stage every 10 minutes. It was ridiculous. This Gaga-fest culminated with the Tricon award (whatever that means) which crowned Lady Gaga as a Grand Priestess of the music industry.

A couple of months ago, Lady Gaga was the face of *Together At Home*, a show funded by the WHO which contained heavy-handed globalist propaganda (read my article about it here). A few months later, because we live in a creepy dystopian

world where only one artist is allowed to shine, Lady Gaga is also the face of the VMAs. However, we did not really see her face because she kept hiding it behind all kinds of masks and muzzles. Other artists and presenters did not wear masks on camera because it was unnecessary. However, she wore a mask 100% of the time to promote the WHO's COVID hysteria agenda.

Lady Gaga accepts an award while wearing an exaggerated and unnecessary mask. In a massive show of fakeness, Gaga acts all surprised every time she accepts an award as if she didn't know in advance.

This picture sums up the 2020 VMAs. Lady Gaga throwing devil horn signs while wearing a tusked mask that might very well be a horned mask.

MTS chose this picture to promote its show. They know it is extra symbolic.

Gaga accepting the "Tricon award" while wearing a "crown". During her endless acceptance speech, Gaga points at the camera and yells orders through her mask as if she was Darth Vader.

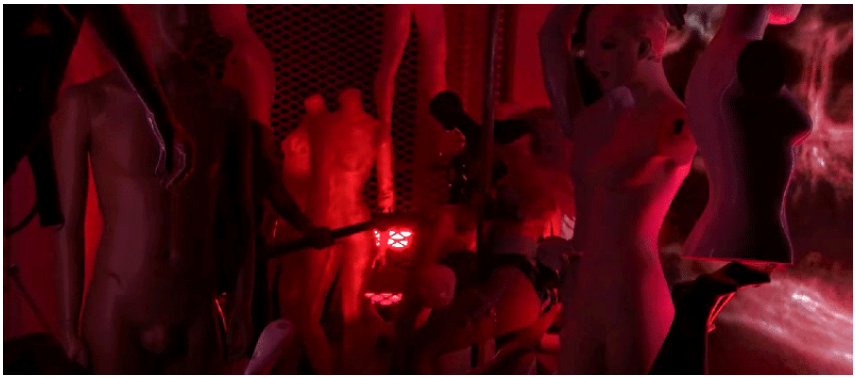
At the end of her speech, Gaga says:

> "Stay safe, speak your mind and, I might sound like a broken record, but wear a mask. It's a sign of respect". ** *Fake applause* **

Interesting fact: Gov. Andrew Cuomo allowed the artists that appeared at the VMA to bypass his state's strict 14-day coronavirus quarantine for out-of-state travelers. In other words, while hard-working Americans need to submit themselves to draconian measures for the sake of COVID, the elite's pawns can hop on private jets and bypass all of this. Then Gaga has the nerve to lecture us.

Other than her countless speeches, Gaga also gave a performance that appeared to go on forever. And, of course, it was symbolic.

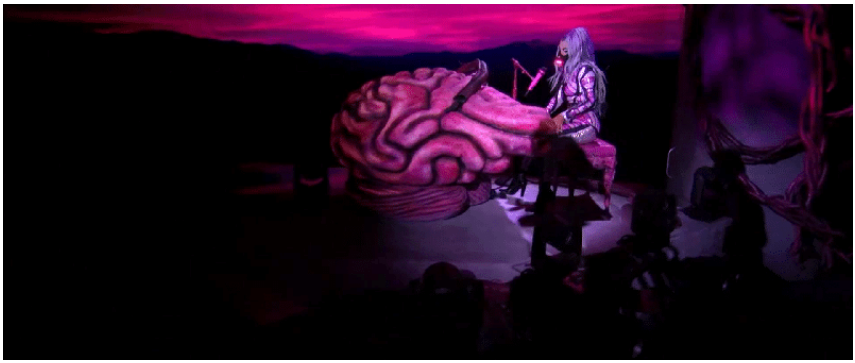
Gaga is in her living room … while wearing a muzzle. Apparently, she doesn't remove it ever.



Gaga then slides down to a room full of dismembered mannequins. As explained in previous VC articles, mannequins are a classic symbol representing MK slaves. She's part of them.

Ariana Grande's butterfly tattoo + unnecessary mask = Industry slave.

After the song, Ariana Grande goes inside the MK tube full of mannequins and disappears. Lady Gaga reappears with a different outfit because she has to sing yet another song.



Gaga plays on a piano that is made to look like a human brain. They're literally playing with our minds.

ENDING ON A BAD NOTE

The people behind the VMAs managed to find the worst possible way to end this abomination: A performance by the Black Eyed Peas.

What do you do when your song is weak? Shove a lightstick down your pants. That should entertain 'em.

The camera even awkwardly zooms in and stays there for an awkward amount of seconds.

The show ended with way too much CGI graphics combined with a whole lot of fake applause.

Oh, good aliens. Please abduct the Black Eyed Peas and everyone else involved with this show.

IN CONCLUSION

If you're someone that values realness and authenticity, the 2020 VMAs was an utter abomination. Everything about that show was a lie while also showcasing how fake these people can be.

I realize that those behind the show had to deal with

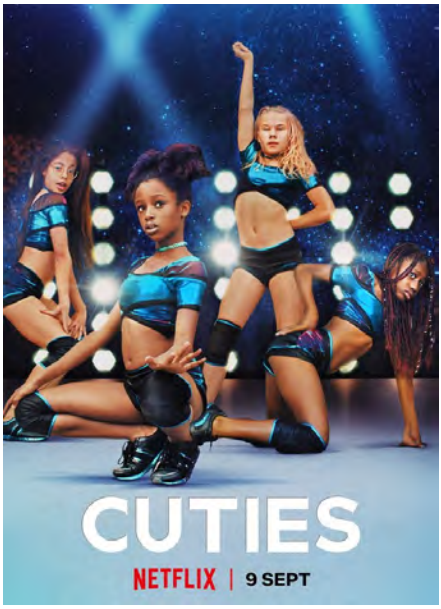
unprecedented sanitary (sanity?) measures but they clearly went in the worst direction possible. Instead of focusing on fun, music, and entertainment, they focused on fear, division, and relentless propaganda.

Instead of celebrating art, freedom, and the healthy rebelliousness of youth, the 2020 VMAs was an oppressive and dystopian abomination that called for extreme compliance and submission to specific agendas. If one didn't know better, the VMAs looked like an experiment in social demoralization conducted by a bunch of psychopaths.

And who better to promote this crap than a bunch of muzzled, mind-controlled industry slaves? The silver lining: Nobody cares about the VMAs anymore. ** *fake applause* **

NETFLIX'S "CUTIES": HERE'S EXACTLY WHAT MASS MEDIA IS PRAISING

When the promotional poster of *Cuties* was released, it was met with varying degrees of shock and horror. Proudly promoted by Netflix, the image featured four 11-year-old girls in skimpy outfits posing in all kinds of sexual positions. The fact that the word “Cuties” was printed in large letters underneath the picture did not help.



Netflix also provided a brief summary of the movie … and it sounded like the description of a cable softcore p*rn movie.

> “Amy, 11, becomes fascinated with a twerking dance crew. Hoping to join them, she starts to explore her femininity, defying her family’s traditions.”

Right away, calls for the removal of this still unreleased movie garnered major support. Netflix then apologized, changed the poster, and even submitted a new description.

Once the movie was released, several mass media sources immediately vehemently defended the movie stating that the poster did not properly represent it.

Cuties, Netflix review: a provocative powder-keg for an age terrified of child sexuality

★★★★☆ 4/5

Forget the moral panic – Netflix's controversial French import is disturbing and risqué because that's exactly what it aims to be

A movie review from The Independent by some guy who really loved seeing children twerking.

Others attempted to defend the movie by stating that it was created by a black female director as if that fact changed the actual contents of the movie. Finally, in an apparently desperate attempt to defend this movie, some particularly toxic articles found a way to make this movie a "liberal" vs "conservative" issue. However, it is not.

For instance, representative Tulsi Gabbard – a Democrat – published a scathing tweet denouncing the movie, even calling the movie "child p*rn".

Those defending the movie say that the critics simply did not take the time to watch the movie and understand its message.

So I watched it. I shouldn't have. Nobody should. I did it because my job is to analyze popular culture.

Throughout the years, I've watched my fair share of highly toxic and sickening movies and music videos but none of them caused me to physically cringe and recoil in horror the way *Cuties* did. At some points, I've even found myself pondering thoughts such as "humanity reached a new low", "we've strayed away from God" and "what is wrong with these people?". The fact that this thing exists, that a bunch of people actually worked on it, that it is part of "popular culture" and that it is even praised by mass media is as alarming as it is mind-boggling.

Because, for one, that first poster promoting the movie absolutely represented it. That's what the movie is about. The lewd dance scenes are the "action scenes of the movie". The rest of the story consists of weak, flimsy "messages" meant to justify the degeneracy we see on screen.

But this movie is not merely about young girls dancing. It is a crescendo of increasingly explicit scenes that appear to be specifically crafted to excite pedos. At the same time, *Cuties* will probably be watched by young girls who might

identify with and even idolize the “Cuties”. In other words, this movie is about bridging the gap between children and “child lovers”.

With that being said, a picture is worth a thousand words. And this movie needs to be dissected because its true nature needs to be exposed. It is about normalizing the sexualization of children (elite’s secret obsession) and making it part of popular culture.

So here’s a look at *Cuties*.

TRADITIONS BAD

Amy is an 11-year-old girl who lives in France with her mother, an immigrant from Senegal who is also a devout Muslim. Amy does not seem to like anything about her origins.

Amy looks bored as Muslim women around her talk about how promiscuous girls go to hell.

At home, Amy’s family is about to be significantly altered as her father is marrying a second wife. And she’ll be moving in with them. Seeing her mother in pain, Amy turns against her father. She also turns against her culture as a whole.

Amy's grandmother tells her: "I will teach you to be a woman". Apparently, that means cutting up a mountain of onions for her father's second wedding.

In one symbolic scene, "Tata" instructs Amy to carry a large bowl on her head – as it has been done for centuries in Senegal. However, she refuses because she probably finds it embarrassing.

In an attempt to rebel against her culture and its definition of womanhood, Amy goes in the opposite direction. Using this premise, *Cuties* goes … way too far.

GOING TOO FAR

It only takes a few minutes into the movie to go from "that's an interesting premise" to "what in God's name am I

watching?”. As Amy leaves her morning prayer, she sees a girl dancing to loud music.

For an uncomfortable amount of seconds, this girl dances and bends over while wearing leather pants.

Because viewers only see her back, it is difficult to tell her age.

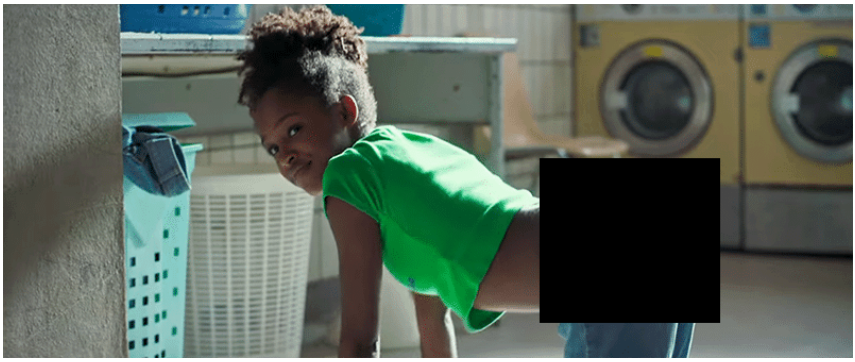
Then, the girl turns around and we realize that it’s basically a baby.

Amy then meets the girl’s friends: Hyperactive, foul-mouthed, and precocious 11-year-old girls who also form a dance group called Cuties. Amy soon gets swept up in the girls’ hijinx. All of them involve some weird sexual scenarios.

Amy is sent by her friends to take a picture of a boy's privates while he's at a urinal.

One girl plays around with a used condom. Sick.

At one point, Amy wants to prove to the girls that she can join their dance group. So she shows off her dance moves.



There's something deeply disturbing about seeing a girl with a baby face doing all kinds of sexual moves. At one point, she even lays on the ground and humps the floor.

Later, Amy teaches the girls how to dance. A musical montage (which appears to be specifically made to excite pedos) ensues.

Amy teaches the girls how to arch their backs and stick out their butts.

She also teaches them to do a slutty face by putting a finger in their mouth. Another girl grabs her still undeveloped breasts.

That montage was completely unnecessary to the story. It was basically a music video catering to the fantasies of pervs who will probably watch it in slow motion or something. And the movie keeps giving them what they want.

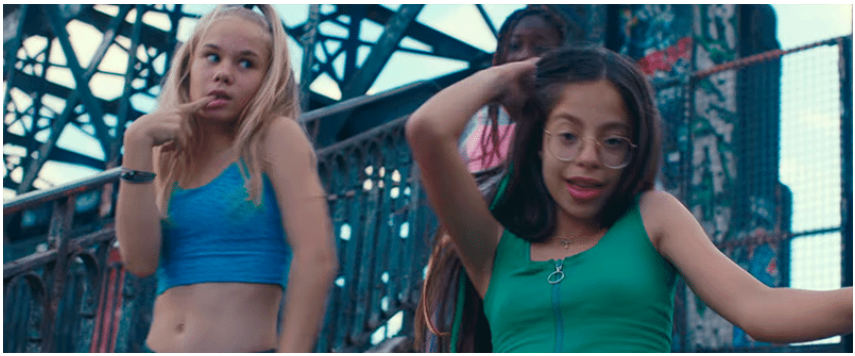
At one point, the girls get caught by security guards after breaking into a laser tag place. To get out of trouble, the girls start dancing suggestively.

One security guard stares at the girls with a happy look on his face. He lets them go and even tells them to come back soon. This is supposed to be a "funny" scene.

This scene has two messages: 1) Pedos who enjoy watching sexualized children are not a big deal 2) Acting like a stripper

is a great way for young girls to get what they want and get out of trouble.

That scene featuring a pedo is followed by another music video-type montage. And, this time, they're looking directly at the camera.

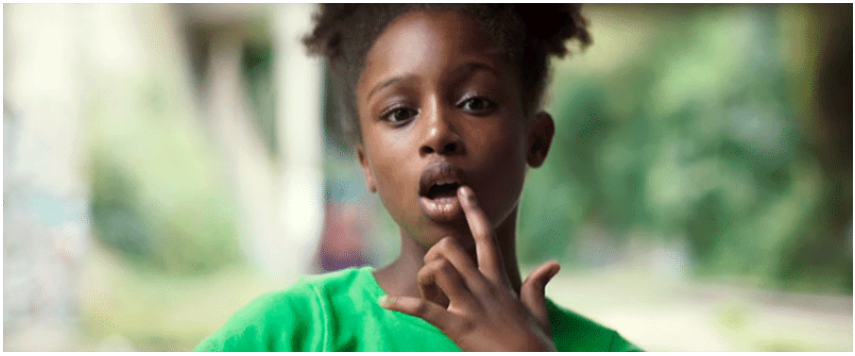


Yet another sequence custom-made for pervs.

In this scene, the girls wear "sexy" outfits and the camera keeps zooming on their behinds and slutty facial expressions. Once again, that scene was totally unnecessary to the "story".

Later, Amy gets in a fight with another girl at school who ends up pulling down her pants and revealing her old used up panties. I bet pedos loved that scene. Then, Amy steals money from her mother and buys a bunch of underwear for herself and her friends. The movie then indulges in yet another montage.

The girls run around wearing bras and g-strings over their clothes.



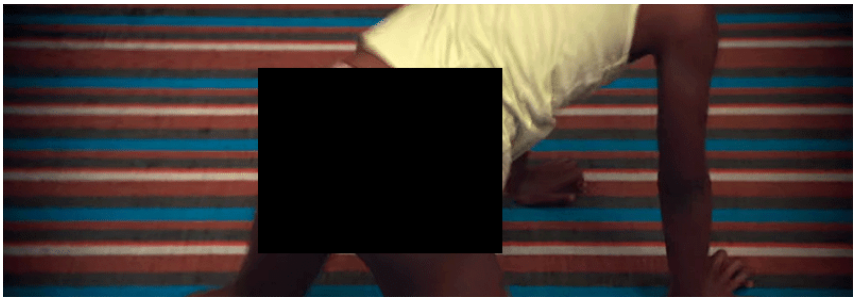
For absolutely no reason at all, the underwear scene ends with closeups of the girls making slut faces.

At one point, Amy steals her older cousin's cellphone. When he catches her, Amy begs him to give the phone back. When he refuses, she begins undressing.

Amy takes her shorts off in front of her cousin.

Then, she locks herself in the bathroom, takes a picture of her bare genitals, and publishes it on social media.

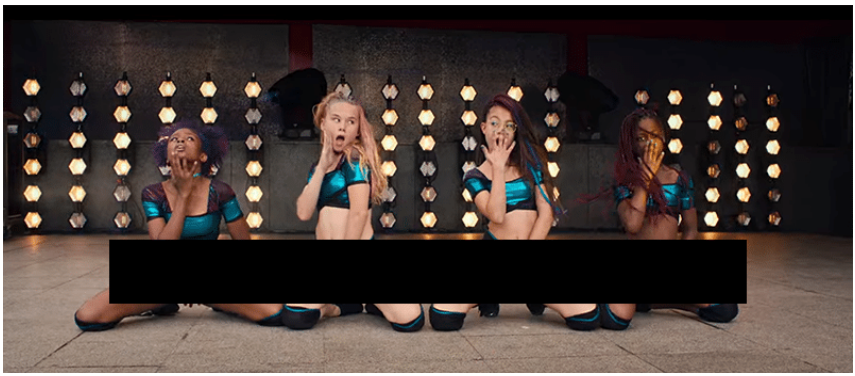
Seeing this insanity happening, Amy's mother and grandmother start believing that she's possessed by an evil spirit. So they make Amy undergo some kind of purifying ritual (or exorcism) where they throw water at her. While this scene is supposed to be symbolic on some level, it ends up being about a wet Amy engaging in devil-possessed twerking.



Amy is in her underwear as she "dances" feverishly. Of course, the camera zooms in on her behind. Gotta give the pedos what they want.

After all of this insanity, the movie culminates with the Cuties performing a dance routine at a park in order to win a

competition. For several minutes, the girls perform one suggestive move after another.



The girls spread their legs multiple times, touch their privates, hump the floor, and do all kinds of faces. It is truly a low point in popular culture.

At this point, Amy has an epiphany, starts crying, and runs home. In the end, we see her jumping rope with some girls, indicating that she wants to be a kid again. This scene led people to say "you see, this movie was against the sexualization of children". However, this five-minute conclusion was preceded by an hour and a half of full-on sexualization.

IN CONCLUSION

Some might ask why I had to post so many screenshots and engage in such graphic descriptions. Well, that's because this movie is on Netflix for everyone to watch. And millions watched it. Not only that, but it is also actually being praised by mass media and it has won prestigious awards. The aim of this article was to put on display exactly the kind of content these people are praising and defending. This is what mass media is championing right now. They're fighting tooth and nails to keep this movie on Netflix (despite massive petitions against it) and they want it to remain part of popular culture.

For years, this site has been documenting the clear agenda of sexualizing children. Well, this is where we are today. *Cuties* represents yet another incremental step in normalizing it.

Why does this agenda exist? Simply put, the occult elite is full of pedophiles. They want their "lifestyle" normalized. They want to see sexualized children in mass media. And, to bridge that gap, they're also encouraging children to sexualize themselves. The reward: Looking cool and gaining attention. This is what Tik Tok is all about.

In short, *Cuties* is on Netflix because it caters to the elite's agenda. If it didn't, you wouldn't even know it exists.

PARIS HILTON'S DOCUMENTARY REVEALS THAT SHE WAS SUBJECTED TO MKULTRA-STYLE ABUSE

If one recalls the early 2000s, you might remember douchebags wearing Ed Hardy trucker hats and everyone being obsessed with Paris Hilton. Mostly known for wearing sunglasses, and saying “That’s hot”, Paris was the original “why is she famous?” celebrity. The reality TV show *The Simple Life* crystalized her “spoiled dumb blond” persona as the entire series revolved around her being clueless and expressing that cluelessness with a high-pitched baby voice.

Well, according to the new documentary *This Is Paris*, this was all an act. Furthermore, it asserts that Paris is actually a brilliant businesswoman who created a hugely lucrative brand by fully utilizing the power of social media. The documentary repeats several times that Paris is the original influencer … which is probably true.

While *This is Paris* spends a lot of time documenting a glamorous life filled with fancy traveling and fancier clothing, it also reveals some darker chapters in Paris’ life. For instance: Her parents paid to have her “kidnapped” and sent to a boarding school where students were abused, drugged, and tortured on a daily basis.

What? That’s not hot. That’s not hot at all.

Why would the “heiress of the Hilton hotels empire” be willingly sent to such an awful place by her parents? The reasoning is pretty strange. In fact, the entire documentary is filmed in a strange, manipulative way. Indeed, while *This*

is Paris contains elements found in standard documentaries such as interviews and archive footage, most of it is filmed in typical reality TV fashion (i.e. *Keeping Up With the Kardashians*). And, at the risk of bursting your bubble, most reality TV is scripted. Thus, one cannot help but feel that there's some "rehearsed fakeness" going on there.

Whether willingly or not, the documentary actually reveals that Paris is still under the control of powerful industry handlers. Here's a look at *This is Paris*.

MKULTRA-STYLE ABUSE

The documentary starts with Paris traveling to exotic places while saying "Yaass!" to things she likes. Then, things take a darker turn. Paris says:

> "Something happened to my childhood that I never talked about with anyone. I experienced it and, to this day, I'm still traumatized".

According to the documentary, teenage Paris liked to sneak out of the house and party too much. In an attempt to correct that flaw, her parents sent her to an outdoor wilderness program for "teenage boys and girls needing a change in attitude and direction". It didn't go too well for her.

After a failed attempt to run away from the camp, Paris got smacked in the face in front of everyone else to set an example. Not Yaass. Not Yaass at all.

At the age of 17, her parents arranged for two to “kidnap” her and take her to a boarding school.

The documentary’s recreation of this sickening family moment.

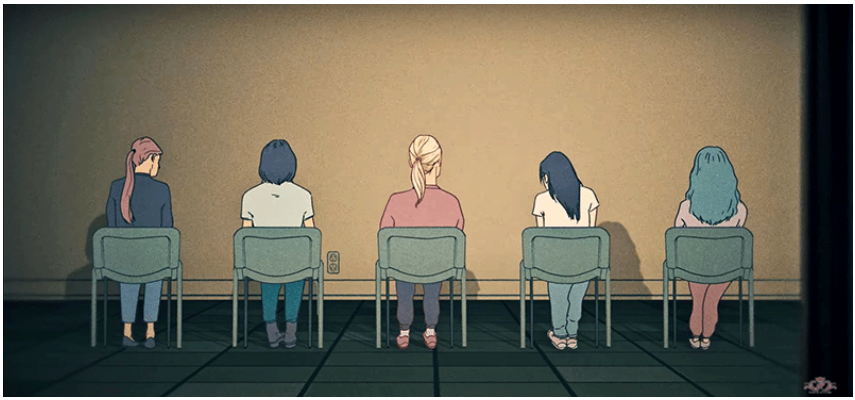
Paris was sent to *Provo Canyon School* in Utah, an establishment with a long history of abuse allegations. The school still exists today and its official website actually addresses the negative media attention it has been receiving.

We are aware of media referencing Provo Canyon School.

Please note that PCS was sold by its previous ownership in August 2000. We therefore cannot comment on the operations or patient experience prior to that time. We are committed to providing high-quality care to youth with special, and often complex, emotional, behavioral and psychiatric needs.

A notice on the official website of Provo Canyon School.

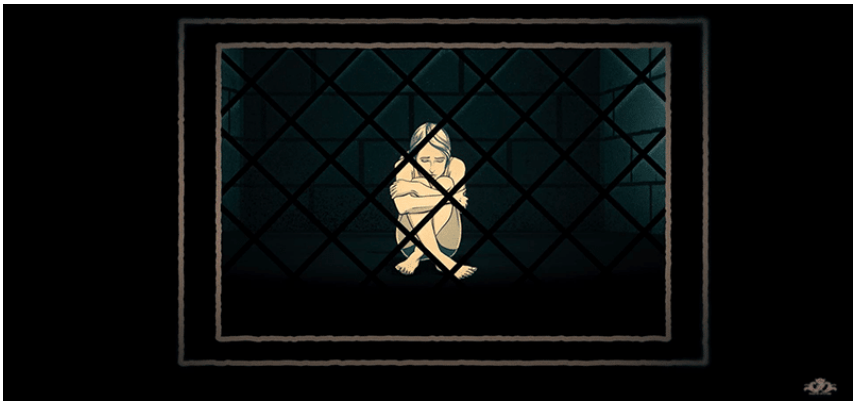
Paris Hilton's description of her experience at this school indicates that it uses MKULTRA-style abuse and torture:



"You're sitting on a chair staring at the wall all day long getting yelled at or hit".

"I felt like a lot of the people who worked there got off on torturing children and seeing them naked".

“They would prescribe everyone all these pills. I didn’t know what they were giving me. I would just feel so tired and numb. Some people in that place were just gone. Like, the lights are on but there’s no one home”.



“Solitary confinement was like something out of *One Flew Over the Cuckoo’s Nest*. They’d make people take their clothes off and go in there, like, for 20 hours. Someone was in the other room with a straitjacket screaming. I was freezing, I was starving, I was alone and I was scared”.

As explained in the article Origins and Techniques of Monarch Mind Control, all of the “treatments” described above are staples in MKULTRA. The abuse, the drugs, and the torture are designed to “break” the victim and to cause dissociation.

Is Provo Canyon School an actual MK programming site? Or does it use a “light” version of it to “reprogram” its troubled students? Unclear.

At one point Paris says:

> “It made me not trust anyone, not even my own family”.

Despite saying that, the documentary shows that her family and some powerful outside people are still controlling her life.

CONTROLLED ENVIRONMENT

While the documentary presents Paris as a survivor who attained freedom through success, it also shows that she is surrounded by people who appear to be extremely controlling.

First, there’s her mother Kathy Hilton. She was a child actor who grew up in showbusiness. At one point, Paris says “My mother treats me like I’m 12.” which says a lot about her relationship with her family.

Although Kathy arranged for Paris to get kidnapped and sent to Provo Canyon school, she apparently only learned about the abuse that was happening there while filming the documentary.

Kathy Hilton's reaction after being told that Paris was abused at that school.

How can a wealthy and well-connected family such as the Hiltons not know about the things that were happening at that school prior to sending one of their daughters?

I said ONE of their daughters because the other one didn't go there: Nicky Hilton Rothschild.

Nicky Hilton Rothschild explaining how she's tough with Paris because everyone else is a yesman.

Contrarily to Paris who complains about constantly ending up with boyfriends who are intimidated by her wealth, Nicky found a way to be the "poor girl" in her marriage. Indeed,

while the Hilton's family fortune is estimated at $900 million, her husband's family wealth is estimated at … take a deep breath … $700 trillion.

That's because she is married to James Rothschild, the only son of Amschel Mayor James Rothschild – the executive chairman of Rothschild Asset Management of the Rothschild banking family of England. In other words, she's married into the elite.

Throughout the documentary, Nicky appears to be rather harsh and judgemental towards her sister. When Paris asks Nicky why she was not sent to the boarding school, she replies: "You were very naughty" with little to no compassion. In short, it is almost as if Nicky was always "protected" by her parents while Paris was the "chosen one" to become an industry pawn.

Beyond her family, there are some powerful industry people hovering around Paris. For instance, "media strategist" Sheeraz Hasan is seen micromanaging Paris' events during the documentary.

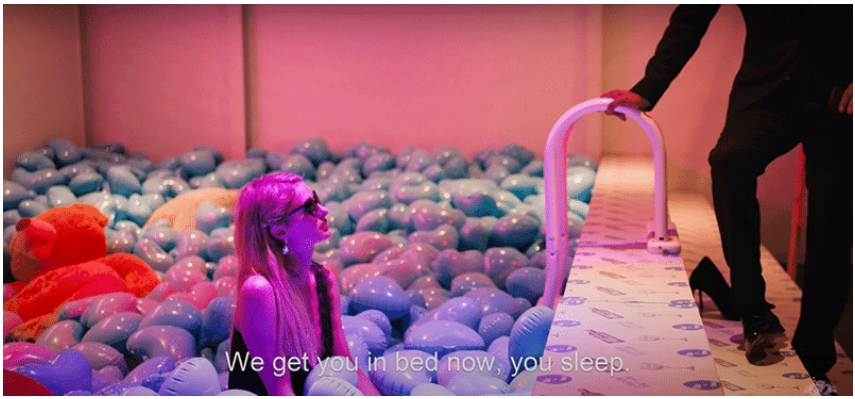
Sheeraz Hasan talking about how he built an entire paparazzi business "on Paris Hilton's back".

According to the Medium article Meet Sheeraz Hasan the

man who controls Hollywood, Sheeraz Hasan … controls Hollywood (I'm also inclined to think that he wrote that article). The article states:

> "In 2010, Sheeraz founded his own social media, marketing and amplification firm, Sheeraz Inc. He has overseen campaigns for some of the most famous celebrities in the world including Kim Kardashian, Jennifer Lopez. Justin Bieber, Selena Gomez, Zendaya, Priyanka Chopra, Paris Hilton and the Jackson family, as well as internationally recognized brands including Procter & Gamble, Unilever, AB InBev, Johnson & Johnson, Pantene and Gillette, generating over $2bn in earned media. His experience spans the globe as he has worked with government agencies and entrepreneurs in Europe, the Middle East, India and Asia."

Hasan appears to specialize in industry slaves such as Kim Kardashian, Kylie Jenner, Justin Beiber, Selena Gomez, Lindsay Lohan, and, of course, Paris Hilton. During the documentary, we see Hasan filming Paris with his phone while calling her the "boss b*tch". However, a little later, we see him telling Paris to go to bed in a bossy and authoritative manner.



Hasan symbolically towers over Paris as he tells her to go to bed. He repeats: "Hair and glam at 8. Ready at 8". Then he leaves with an annoyed look.

Who's really the boss b*tch in this scenario?

Then, there's this other boss b*tch that's been hovering around Paris since forever.

Paris with Kris Jenner, head of the Kardashian coven.

There several links between Paris Hilton and the Kardashians. First, they both use the services of the aforementioned Sheeraz Hasan. Second, Kim Kardashian started her career as a Paris' assistant.

Paris with her assistant Kim Kardashian in the early 2000s.

Third, both of Paris and Kim attained new levels of fame (and infamy) with "leaked" sex tapes. As explained in the article Kanye West Exposes Dark Truths About Kardashians, Tries to Break Away From Them, Kris Jenner is said to have

organized the whole Kim Kardashian tape stunt. Were the forces involved in Paris' tape? In the documentary, Paris says:

> "It was a private moment of a teenage girl not in her right headspace. And everyone was watching it and laughing. It was like being electronically raped".

Was this forced humiliation part of her "initiation" in the industry?

IN CONCLUSION

While *This is Paris* reveals some interesting facts about Paris Hilton, it doesn't take long before realizing that there's something off about this documentary. Its whole scripted-reality-TV vibe indicates that its narrative was carefully shaped to serve specific purposes. A cynical mind would argue that the "documentary" was actually an attempt to rebrand Paris, to add depth to her character, and, perhaps, make her somewhat relevant again. An even more cynical mind would argue that Paris' handlers framed the documentary's narrative to reveal the abuse in her past while removing all blame from said handlers.

While the documentary presents Paris as a successful woman who liberated herself from her past, the shady characters that still revolve around her indicate that she's probably more controlled than ever. And that's not hot at all.

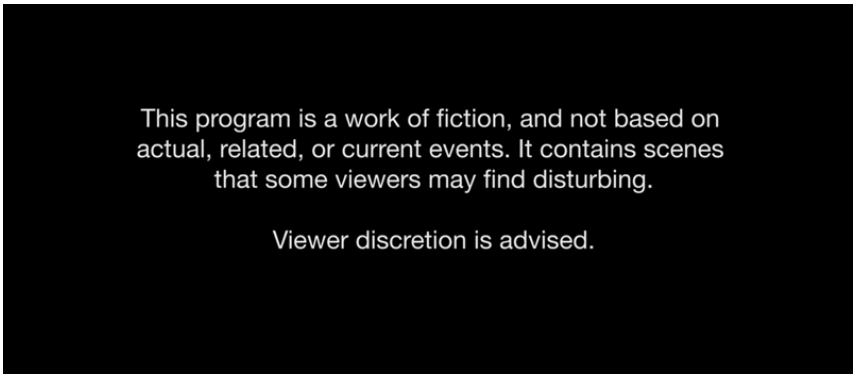
HOW THE SERIES "UTOPIA" EERILY PREDICTED 2020

Warning: Massive spoilers ahead.

Watching *Utopia* in the midst of a pandemic is a surreal experience. That's because the series was filmed in 2019, before the emergence of COVID-19. Despite this fact, *Utopia* is mind-bogglingly timely (or untimely according to some) in 2020 as its story revolves around a pandemic, a rush for a vaccine, and a massive conspiracy by a big pharma company.

The nefarious plans of the villains are however thwarted by a ragtag group of nerds who discovered that an underground graphic novel has been predicting the emergence of several viruses through enigmatic symbols. What's mind-boggling about this story is that the series itself appears to have predicted the COVID-19 pandemic. Furthermore, *Utopia* depicts a system of mind-controlled slaves carrying out murders and false flag events to advance the villain's agenda, combined with a whole lot of mass media manipulation and cover-ups.

The series is so close to our reality in 2020 that one cannot help but think: Is *Utopia* some kind of warning?



The series is so eerily close to 2020 reality that each episode is preceded with a notice.

Amazon's *Utopia* is based on a 2013 UK series of the same name. However, its new iteration was "updated" with a heavy dose of occult elite madness.

However, most mass media critics did not appreciate the plot of this series where "conspiracy theorists" are the heroes. Some even called the series "irresponsible". Here are some *Utopia* reviews headlines:

A rather unapproving review from Polygon.

Amazon's *Utopia* Should Never Have Been Released in 2020

Gillian Flynn's remake of the Channel 4 series isn't just unnecessary. It's spectacularly ill-timed.

Another angry review from Slate.

Amazon's Pandemic Conspiracy Thriller *Utopia* Is the Wrong Show at the Wrong Time

Time magazine does not want you to watch the series either.

What's the fuss all about? Here's a look at the series.

VIRUSES PREDICTED THROUGH SYMBOLS

A scientist forced to create a deadly virus … while doing the one-eye sign. Pure occult elite madness.

The series revolves around enigmatic graphic novels titled *Dystopia* and *Utopia* which consist of highly symbolic images describing weaponized viruses and a massive MKULTRA system surrounding it. While some believe it is all fiction,

“conspiracy theorists” (I don’t like that expression) believe that the books are actually predicting real-world events. One protagonist says:

> “Dystopia appeared in 2014 and, if you’re smart, if you’re really really smart, you can study it and decipher all the real life epidemics it predicted.”

He adds:

> “Why do we keep feeling like its the end of the f*cking world? Because someone is ending the f*cking world!”

After analyzing the books, one protagonist says:

> “Someone is taking diseases, weaponizing them and loosing them upon us!”.

That sounds like something the occult elite would do. Appropriately enough, the symbolism found in the *Dystopia* is replete with occult elite symbolism.

On the cover of *Utopia* is a white rabbit holds a doll (representing an MK slave named Jessica Hyde – the main protagonist of the series) with one eye covered. The one-eye sign confirms that this is all occult elite madness.

In the series, Mr. Rabbit is the monicker used to describe the

main villain (who turns out to be the CEO of a big pharma company). He forces a scientist (who is the father of Jessica Hyde) to create viruses to achieve his ultimate goal: Massive depopulation of the planet.

A page in *Dystopia* implies that the Zika virus was made in a laboratory and weaponized. The glasses of the scientist = One-eye sign.

One of the nerds deciphering *Utopia* is called Wilson Wilson. His father is a stereotypical conspiracy theorist and the subject of his research is rather interesting.

Apparently, all conspiracy theorists must feverishly stick a bunch of stuff on a wall and connect them with strings. Some articles on that wall are about China and a New World Order. China is mentioned several times in the series which is rather … prophetic.

If you look closely at the image above, you probably recognize some items covered by this site such as the Denver International Airport (read my article about it here). There are even pictures of the airport's disturbing murals that appear to have taken a new meaning in 2020.

Wilson's father put up a picture of this DIA mural which depicts a gas-masked militaristic figure next to a line of weeping mothers holding dead babies. This mural somewhat foreshadows the events of the series.

Mr. Rabbit aggressively pursues and kills anyone who is aware of his nefarious plans. Wilson Wilson is tracked down and tortured to divulge information about *Utopia* by … scooping one of his eyes out using a spoon.

After having his eye scooped out, Wilson wears a wide array of eyepatches, making his a walking, talking one-eye sign throughout the series.

Meanwhile, a pandemic hits the United States. Those who are sick are forced to quarantine in government-run facilities, prompting protests.

People protesting the mandatory quarantine, including a scientist named Michael Stearns (played by Rainn Wilson). This virologist was thoroughly manipulated by Mr. Rabbit to become the trustworthy face of his vaccine. Are real-life scientists being used by the elite to put a "scientific" face on nefarious plans?

The symptoms of the Stearns virus are rather similar to those of COVID-19.

As the gang of nerds search for clues, they end up meeting an employee of Homeland Security. She tells them the truth about the bizarre viruses that have been emerging in the past years:

> "You know how much money there's to be made in precision biological warfare? A weapon that can target people in complete deniability? Target people by race, ethnicity? Drop a virus on a communion wafer: Target by religion. Weave a virus into tampons: Target by gender. That's what they were perfecting and that's worth billions and billions to the highest bidder."

She then adds:

> "Mr. Rabbit made a deal with a group in China for a particularly vicious strain of pig flu (SARS)".

The fact that the series places China at the center of this conspiracy – before the apparition of COVID-19 in China – is rather … prophetic.

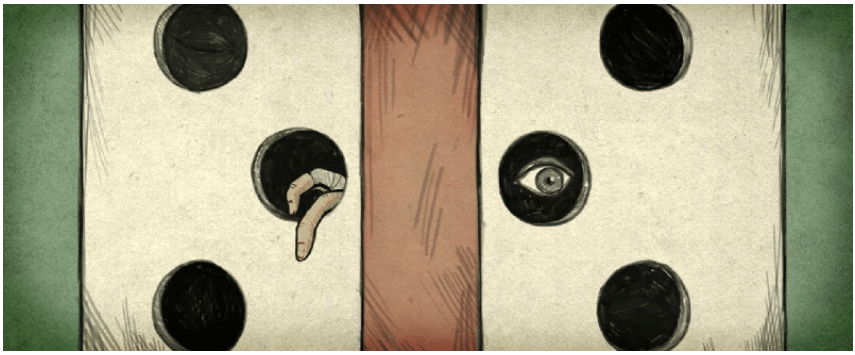
In the midst of this scary pandemic, a pharmaceutical company emerges triumphant with a vaccine that cures the disease: Christie Labs.

PHARMA COMPANY FRONTING AN MKULTRA OPERATION

The entrance of Christie Labs features its leader welcoming people with the words "Protecting Your Future".

Spoiler alert: This guy is Mr. Rabbit. Other spoiler alert: When they say "Protecting Your Future", they mean depopulation. That is the ultimate goal of this organization. And it is willing to do any despicable deed to achieve its aims, including exploiting and killing children.

In fact, Mr. Rabbit runs a full-on MKULTRA operation that uses slaves as false flag patsies, lab rats, and even martyrs. Although the words "mind control" or "MKULTRA" are never used during the series, the intense symbolism and sadistic tactics of Monarch mind control are in full display in *Utopia*.



Mr. Rabbit buys children from poor countries who are delivered in crates.

A page in the graphic novel describes how Arby – a cold-hearted killer used by Mr. Rabbit – was "trained" during childhood. In MKULTRA terminology, he was subjected to Delta programming.

This image of Jessica Hyde alludes to abuse by evil rabbits (MK handlers).

The butterflies on that image of Jessica Hyde are references to Monarch programming.

The twins depicted above were used by Mr. Rabbit to advance his pandemic agenda. One of them was infected with the virus and was given a vaccine that doesn't work. She was then replaced by her sister who was healthy, leading everyone to believe that the vaccine is the miracle cure everyone was waiting for.

Once she stopped being useful, Mr. Rabbit gave the sick girl a poisoned wafer with a QR code to end her life swiftly (satanic corruption of the Holy Communion). She was happy to take the wafer because she was brainwashed into thinking that being a martyr was her "purpose".

The association between *Utopia* and mind control is emphasized by the series' constant references to *Alice in Wonderland* which happens to be the most important programming script in MKULTRA. Of course, Mr. Rabbit himself is a reference to the White Rabbit in *Alice in Wonderland* who leads Alice through the looking glass to Wonderland (which is code for dissociation).

Appropriately enough, one of the protagonists in the series is called Alice.

Alice nearly always wears an outfit that is similar to the classic depictions of *Alice in Wonderland*.

If one is observant enough, one can spot white rabbits all over the place throughout the series – a creepy reminder that the actions of Mr. Rabbit (a representative of the occult elite) affect everyone.

White rabbits on the wall in Alice's house.

In short, through symbolism, the series alludes to the direct mind control of slaves through MK programming and the mind control of the masses through media manipulation.

And boy do they manipulate. Throughout the series, Christie Labs invents fake stories played out by faked people (MK slaves playing roles) to push narratives.

The organization uses troll farms to flood social media with specific narratives. You better believe this is happening in real life. Every single day.

THE END GAME

In the final episode, the gang ends up face-to-face with Mr. Rabbit who confesses his true plan: Massive depopulation by embedding an omni-virus in the vaccine that makes people sterile.

After being kidnapped and delivered to the gang by his own disgruntled MK slave, Mr. Rabbit exposes his plan.

And they found a Chinese symbol on his body, proving that he was Mr. Rabbit. More COVID-19-China prophesy.

Here's some of the dialogue:

> "- You created a panic and now everybody's begging for the vaccine.
>
> – Yes, and we now have exactly what we want. Hundreds of millions of Americans lining up, offering us their arms and letting us give them our creation. (...) We intend to stop human reproduction for three generations. The busy, endless, global assembly line of babies will grind to a halt."

Then, Mr. Rabbit engages in an impassioned speech about depopulation.

> "A hundred years ago, the global population was 1.7 billion. In 2011, it reached 7 billion. People live too long, die less often, f*ck too much and sh*t out babies.
>
> Global warming, mass exctinctions, food and water shortages: All these problems can be boiled down to one thing: Overpopulation.
>
> At 1.7 billion, we can be as decadent, self-indulgent and sh*tty as we want. At ten billion, we have to live strategically. We have to live modestly. We have to live selflessly. And, as you know, we're not that good at it."

Christie goes on for several minutes about depopulation and

he seems to be convincing Wilson Wilson, the walking one-eye sign.

Christie's speech appears to be in line with the infamous Georgia Guidestones (read my article about it here). Its two first commandments are:

1. Maintain humanity under 500,000,000 in perpetual balance with nature.
2. Guide reproduction wisely – improving fitness and diversity.

Throughout the series, Mr. Rabbit asks everyone around him an enigmatic question:

> "What did you do today to earn your place in this crowded world?"

While, at first, this question appears to be about doing something worthwhile in one's life, we ultimately understand that there's an entire philosophy behind this question: Mr. Rabbit believes that people should EARN their place in the world by fulfilling their "purpose". His MK slaves are programmed to live only for this purpose. Those who have no purpose are expendable. And he wants this vision to be applied to society as a whole.

However, the gang stopped everything short. They infiltrated Christie Labs and destroyed their entire stock of vaccines that was ready to ship across America.

Vaccine destroyed. That is why critics did not approve of the series.

But it's not over. Mr. Rabbit escaped and appears to have converted Wilson (gotta keep some suspense for the second season). However, from my experience, this type of series says what it has to say in the first season. The following seasons are mainly about filling hours of programming.

IN CONCLUSION

Filmed before COVID-19, *Utopia* eerily prophesized a pandemic and the rush for a vaccine – events that would happen in real life only months after its filming. What's even more mind-boggling is that the series is about a graphic novel that predicted a pandemic … the same way the series predicted a pandemic.

So one might ask: Is *Utopia* an act of rebellion against the elite? Not really. Although it appears to be warning viewers about the nefarious plans of the elite, *Utopia* also fully indulges in it. For instance, throughout the series, people keep getting killed in all kinds of gruesome ways, and these deaths are treated with a cold indifference that conveys the message that human life has no value. Also, there are unbearable scenes of torture. Other scenes depict dead children. One child even gets shot in the head. In the last

episode, Christie's plan to halt human reproduction for three generations is presented in a convincing way, with little rebuttal about the insanity of living in a childless society.

In short, this series is a reflection of the complete insanity of our era. The elite believes that it must divulge its nefarious plans to the public before they happen in order to avoid the wrath of karmic laws. And maybe *Utopia* is part of such effort. In other words, the rabbit hole goes deep.

THE MEANING OF NETFLIX'S "BRAND NEW CHERRY FLAVOR": A CELEBRATION OF OCCULT HOLLYWOOD

Warning: Gigantic spoilers ahead!

If I had to sum up *Brand New Cherry Flavor* (*BNCF*) in one word, it would probably be “puke”. Because, for one, there’s a whole lot of puking going on in that series. Second, there are lots of gory, disgusting scenes that I’d like to block out of my memory forever. But the most “pukey” aspect of this series is the fact that most of its insane and surreal events are inspired by real life.

“Even the part where the witch turns people into slave zombies?”. Yes.

In many ways, *BNCF* is reminiscent of movies such as *Mullholland Drive* and *The Neon Demon* which are about young talents trying to make it to Hollywood … only to discover that there’s something terribly wrong with it. In fact, *BNCF* and *The Neon Demon* are both centered around the same exact symbolism.

The promotional posters of *BNCF* and *The Neon Demon* focus on the same exact symbol: An eyeball being eaten.

BNCF and *The Neon Demon* are both about Hollywood being run by evil, murderous, cannibalistic witches. And, in both, there's a scene where an actress/model eats an actual eyeball. What does it represent? Many things. But mainly, the soul-deadening sacrifice one must make to the occult elite in order to succeed in the entertainment industry. As seen in countless articles in the past, the one-eye sign is the favorite symbol of the occult elite. Portraying artists swallowing an eye (which is also an act of cannibalism) is the perfect symbol representing the selling of one's soul.

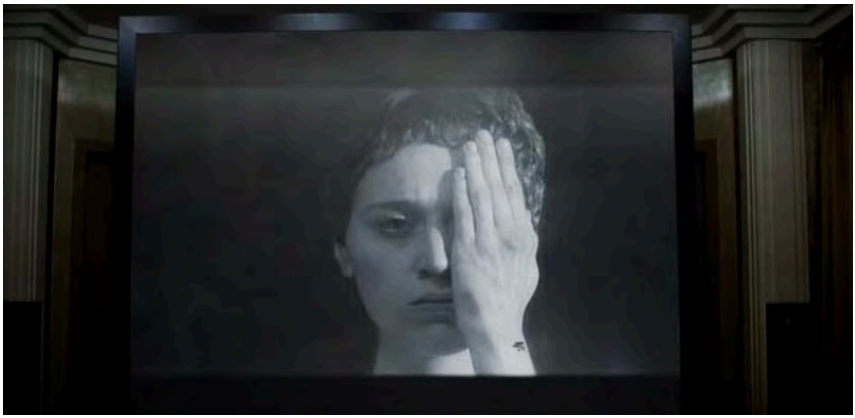
The entire *BNCF* series has an obsessive fixation with the one-eye sign – it is everywhere, all the time. That's a way of letting viewers know that the horrific and disgusting that happen in the series are not just "entertainment". It's the occult elite revealing its true ugly face. And having the viewers think it's cool, sexy, and "empowering". Here's a look

at key events in the series and how they relate in “real life” Hollywood.

BRAND NEW ELITE FLAVOR

BNCF is about a young movie director named Lisa Nova who moves to Los Angeles with dreams of making it big in the industry. Her short movie – titled *Lucy’s Eye* – immediately captures the attention of big names in the industry.

Short snippets of Lisa’s movie are shown throughout the episodes. The title screen of the movie alone indicates that this is pure occult elite madness.



The movie is all about the one-eye sign.

The short movie ends with the actress literally scooping one of her eyes out and eating it. Although this sounds like the worst movie ever made, people in Hollywood love it. They're also fascinated by the "special effects" of that final scene.

However, we soon learn that there's a whole lot of evil stuff surrounding the making of that movie.

Before filming the final scene of *Lucy's Eye*, Lisa (who directs the movie) tells Mary (the actress) that she wants an "Isabella Adjani in *Possession*-level" performance. That's an interesting reference because Adjani's role in this highly disturbing movie about demon possession nearly killed her.

> "The role was emotionally exhausting for Adjani. In one of the interviews, she stated that it took her several years to recover from her performance, which J. Hoberman called "a veritable aria of hysteria". It was rumored that she attempted suicide after filming completed, which was confirmed by Żuławski."
> – Wikipedia, *Possession* (1981 Film)

Before filming the final scene of the movie, Lisa and Mary take peyote – a hallucinogen drug used by native tribes before religious ceremonies. Soon after, Mary started seeing some freaky stuff.

While she was being filmed by Lisa, Mary saw an entity possessing the director. Also: A one-eye sign in this shot.

Terrified by the demon-like thing that was inside Lisa, Mary actually scooped her eye out and ate it. And Lisa filmed the scene and kept it in the movie as the grand finale.

In short, there were no "special effects". Viewers of *Lucy's Eye* are actually watching a snuff-like movie – which happens to be one of the occult elite's sick obsessions.

Lisa's movie eventually captures the attention of a Hollywood bigshot named Lou Burke who wants to turn *Lucy's Eye* into a blockbuster hit. While, at first, Burke acted as a mentor, he soon tried to sleep with Lisa. When she refused, Lisa was replaced as director of her movie. This caused Lisa to be angry and wanting revenge. Enters Boro.

BORO: HOLLYWOOD WITCH

Boro presents herself to Lisa at a Hollywood party.

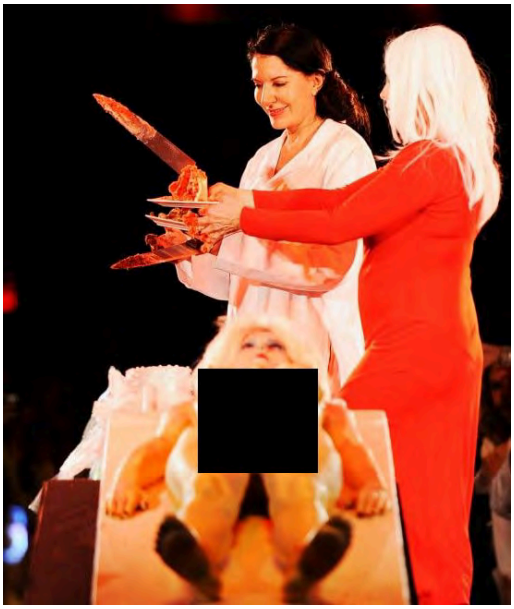
Ever since Lisa arrived in Hollywood, Boro has been tracking down Lisa. She sensed a “force” in Lisa (probably that demon seen above) and she wants to consume it.

During a party with Hollywood bigshots, Boro presents herself to Lisa and tells her that she can destroy the life of Lou Burke. The method: A curse using the blackest magics. But first, Lisa must go through a ritual involving eating a stew made from disgusting ingredients.

The character of Boro appears to be heavily inspired by an actual Hollywood witch: Marina Abramovic.

Marina Abramovic chilling with a snake.

Like Boro, Abramovic is influential in Hollywood, takes stars "under her wing" and involves them in events involving witchcraft (spirit cooking). Also, like Boro, Abramovic is also a big fan of cannibalism.



Abramovic organized several star-studded events which culminated with people eating a human-shaped cake. In this picture, Debbie Harry cuts herself up at the Museum Of Contemporary Art Gala in 2011.

As we'll soon see, Boro has the same exact "interests" as Abramovic. So she makes a deal with Lisa: She destroys Lou Burke's life by putting a curse on him and Lisa pays her … in the weirdest way possible.

As payment for her services, Boro can make Lisa puke out kittens on command.

Boro must really like cats. But, actually, no. She drinks their blood and then she kills them.

Boro extracts blood from a cat in order to drink it.

If Boro doesn't regularly drink blood from a cat that was "birthed" by Lisa, she starts to wither away. In case you didn't know, the occult elite has been drinking the blood of young people to "regenerate vitality" for centuries. *BNCF* is yet another media product that celebrates and normalizes this practice which used to be considered an abomination.

So we soon understand that there's something clearly wrong with Boro. Then, we learn that she's not really human. She's actually a centuries-old entity/demon/spirit who jumps from one human body to another.

In a particularly upsetting scene, Boro poisons the family of the woman whose body she is currently possessing. Then, she performs a "lobotomy" on them by removing a part of their brains through their nose … and eating it. This scene is supposed to be humorous.

Boro also has an army of dead people she controls to do her bidding. She treats them like animals.

Boro throws raw meat into a dog bowl to feed her slaves.

Boro is therefore an adept of the most infernal “dark arts”: Necromancy. Furthermore, these zombies are a symbolic way of representing the occult elite’s most horrific practice: Mind control (aka MK-ULTRA). Through sadistic practices (that often involve rituals), MK slaves lose their core personality (they become zombies) and are reprogrammed to do their handler’s bidding. Boro uses her slaves to stalk and kill people. In the world of Monarch mind control, this is called Delta Programming.

In one symbolic scene, we learn more about the force that animates Boro … and the occult elite.

A woman goes to Boro for a tarot reading.

When the woman sees The Devil card, she says:

– The Devil? Does this mean that something bad is going to happen?

Boro answers:

– It’s cool. The Devil isn’t necessarily bad.

– But its … The Devil.

– The one and only. But, you know, The Devil can have all sorts of meaning.

Right after, the woman is killed and becomes one of Boro's slaves. She becomes "chained" to Boro the same way the woman in the tarot card is chained to the devil. Through this short and seemingly unimportant scene, we understand the true forces at play in *BNCF*.

DESCENT INTO DARKNESS

When Boro helps Lisa destroy Lou Burke (the predatory Hollywood bigshot) using a curse, the series conveys a strong "empowered feminist witch burning the patriarchy" kind of vibe. However, we actually witness the exact opposite of empowerment. To get what she wants, Lisa actually has to submit to Boro and subject herself to the occult elite's depraved ways. And a bunch of innocent suffer horribly because of it.

During a Christmas party, the guy who was supposed to replace Lisa as the director of her movie suddenly catches fire.

As Lisa watches the guy burn, Boro stands behind her. In a previous scene, Lisa is asked what she's going to wear to the party. She wears a red dress – the color of sacrifice.

In order to destroy Lou Burke, Boro tells Lisa that she must go through a "binding ritual". Boro gives Lisa balché, an ancient drink used by Mayans during ceremonies of "communion with the elements and spirits of nature, as well as the lords of the heavens". Boro says:

> "It opens you up and makes you receptive to the spirits".

In order to carry out the curse, Boro asks Lisa to find a picture of Lou Burke and a "pinch of pubic hair". While this last ingredient sounds somewhat humorous, pubic hair has been used in actual, real-life witchcraft for centuries.

> "Across the world, in all types of magic, including voodoo and hoodoo, witches used pubic hair as an especially robust ingredient for spells."
> – Shaina Joy Machlus, Witchcraft and Body Hair: A Long History of Interconnectedness

Although the story of *BNCF* is ficitional, it is based on the actual occult mentality in Hollywood. And, in order to get what she wants, Lisa will have to descend further down into

its depravity. And nearly everyone she comes across ends up dying horribly.

One of the consequences of Lisa's curse: Lou Burke's son – who's an innocent bystander in this story – turns into one of Boro's zombie slaves.

In order to get rid of the curse that took his son, Lou Burke hires hitmen to kill Lisa.

When a hitman enters her apartment, Lisa, who has heightened occult powers after licking a toad (another ancient drug), kills him savagely and … eats a part of him. When a friend of Lisa asks her how it felt, she responds:

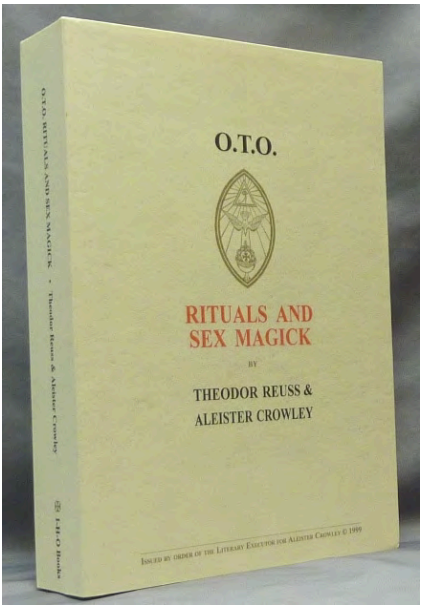
> "Kind of like opening a birthday present".

Why does Netflix keep promoting cannibalism? You know why.

And there's even more of it in *BNCF*. Boro tells Lisa that the toad she licked was poisonous and that she will soon die … unless she goes through rituals of sex magick and blood magick.

Once again, those are not random, made-up things that somewhat sound "witchy". Those are at the core of the

teachings of occult secret societies that are extremely powerful in Hollywood such as the Ordo Templi Orientis (O.T.O).



The cover of an O.T.O book written by occultist Aleister Crowley.

While Lisa engages in "magick", Boro watches over like some kind of creepy witch.

The blood magick ritual is somewhat less pleasurable. According to Boro, Lisa must "consume the flesh of a man who died in his prime, like holy communion". The "holy

communion" part is not random. Satanic black masses are based on the reversal of Christian rituals and traditions.

In a particularly nauseating scene, Boro cuts a piece of a recently deceased man (who happens to be Lisa's friend) and cooks it inside an omelet. When faced with that cursed dish, Lisa comes to a realization that was probably shared by countless actual celebrities:

> "All I wanted to do was to make a movie. It feels like I traded his life for a f*cking movie."

Fortunately for Lisa, she discovers that she doesn't actually need to eat this omelet to cure the poison. It seems like Boro was lying to Lisa in order to "initiate" her into the darkest practices of the occult elite.

After all of this, a rich Hollywood guy contacts Lisa and tells her that he wants to finance her film. Moral of the story: It worked.

When Lisa goes back to Lou Burke to kill him, she finds a broken man who is constantly in pain. He tells her:

> "You think you're f*cking righteous? You think it's artist versus predatory producer? Are you so sure you are the hero of this story?"

That's a good question. In fact, there doesn't really seem to be a hero in this series. All of the characters with heroic traits all died in horrific ways. Moral of the story: Hollywood is not a place for good people.

In the final episode, Lisa – who is apparently trying to flee Hollywood – leaves for Brazil.

Lisa is at an airport that has an ethereal feel. Is she maybe dead? I guess that will be revealed in the next season. Or whatever.

IN CONCLUSION

Most media critics described *BNCF* as a "wild ride" with all kinds of crazy stuff happening. But that's not all that is happening. Through a crescendo of increasingly horrifying scenes, *BNCF* takes the viewers right inside the sick world of the occult elite. And, this sickness is presented in a somewhat cool and desirable fashion. Although Boro the witch ended up being a "bad guy", she is nevertheless portrayed as a cool and empowered figure that many viewers will admire.

BNCF is yet another Netflix creation that celebrates all of the satanic horrors of the occult elite. Not unlike series such as *"Chilling Adventures of Sabrina"*, *BNCF* depicts abhorrent practices such as cannibalism and mind control in a fun and entertaining matter. In short, this is all about the occult elite revealing its true face and incorporating it into popular culture.

In even shorter, this series is a brand new flavor of crap they've been serving the masses for years.

THE HIDDEN MESSAGES IN "FORREST GUMP" ABOUT AMERICA AND ITS DESTINY

Forrest Gump is one of those movies that needs no introduction. Ever since it was released in 1994, the movie became an instant classic which is now deeply ingrained in popular culture. Proof: Over 25 years later, we still hear people doing the “life is like a box of chocolates” line with a bad Alabama accent.

Directed by Robert Zemeckis, *Forrest Gump* is based on the 1986 novel of the same name by Winston Groom. However, the movie differs greatly from the book as key details were reshaped and powerful symbols were infused to turn the story into a massive allegory.

As its name stipulates, *Forrest Gump* revolves around the life of a slow-witted yet kind-hearted man from Alabama who goes on to accomplish great things. In fact, he ends up taking part in most major events in American history between the 1950s and the 1980s.

That’s a lot of accomplishments for one person. That’s because Forrest Gump represents more than a single person. He represents a force, a spirit that characterized America, defined its people, and fueled its history.

There’s also another force that defined American history. And it is represented by Jenny, Forrest’s lifelong friend who ultimately becomes his wife. Through their tumultuous relationship, the movie compares the history of the United States to a feather that is transported by contrary winds.

Is it all random? Or is there an ultimate destiny? Here's a look at the profound symbolic meaning of the movie's characters.

RUN FORREST, RUN

Forrest is a God-fearing country boy from the South. He represents the heart and soul of America. Despite his low IQ, he's been inculcated with strong moral values from a young age. This fact is illustrated in the first scenes of the movie.

As a young boy, Forrest had to wear leg braces.

As Forrest tries on his braces, the doctor says to his mother:

> "His legs are strong, Mrs. Gump, as strong as I've ever seen. But his back's as crooked as a politician. But we're going to straighten him right up now, aren't we, Forrest?"

While the braces did straighten out Forrest's back, they also symbolize the moral rectitude he's been imparted with since childhood – a trait that will define his entire life. This rectitude is mostly the result of his mother's love, care, and knack for teaching Forrest important values in words he could understand.

Forrest lives in a house that's been in his family since his ancestors came to America.

Passed down from generation to generation, Forrest's large ancestral home represents "wholesome America".

On Forrest's bedroom wall is a crudely drawn American flag. Forrest represents the spirit that emerged from this environment.

Elvis was a guest at this house and Forrest was the inspiration behind his iconic dance moves. It is the force represented by Forrest that made America a driving force in popular culture.

Forrest's actions are not guided by his mind but by his heart. In fact, his brain is nearly incapable of making calculated decisions based on self-interest. As a result, Forrest gets called "stupid" his entire life. To which he automatically replies:

> "Stupid is as stupid does".

This phrase, which was learned from his mama, means that one's intelligence is judged by one's actions and accomplishments. And, judging by Forrest's long list of incredible successes, he cannot be defined as stupid. By extension, although wholesome America is not particularly intellectual, the spirit that animates it makes it "run like the wind".

At one point, Forrest grows out of his braces and starts running.

The braces (which represent Forrest's moral rectitude during his formative years) appear to have given him a superpower: He runs really fast.

Later in the movie, Forrest's running allowed him to become a star athlete, a war hero, and even a business mogul. He represents the force that made America a cultural, military, and economic superpower. That force comes from the people themselves whose unwavering loyalty and dedication to "doing the right thing" (even if this right thing was actually wrong) helped America rise during the 20th century. America needed these people to strive.

On several occasions, Forrest even seemed to be blessed by God. On a wider scale, this can allude to the concepts of Manifest Destiny and American exceptionalism which are based on the belief that "America is a nation called to a special destiny by God".

But before Forrest accomplished anything, he needed a push. And it came from the love of his life who also represents the other side of America.

JENNY

Forrest meets Jenny on the school bus – a recurring symbol representing the start of a new era.

Forrest describes Jenny as his “most special friend, his only friend”. She’s the other part of America.

Forrest and Jenny spend a lot of time on “their” tree – a gigantic oak tree that appears several times during the movie. With its massive roots firmly gripping the Alabama soil, this tree represents the fact that, despite their differences, Forrest and Jenny are one of the same.

While, according to Forrest, the two friends are “like peas and carrots”, they couldn’t be more different. First, Jenny is intelligent and creative. Second, despite being born in the same area as Forrest, her family background is radically

different: While Forrest was raised by a loving mother, Jenny lived with a violent and abusive father.

Jenny's childhood home is falling to pieces – a stark contrast to Forrest's large ancestral home.

Jenny's rundown house represents the other, "unwholesome America" which creates people who end up resenting it.

While hiding from her father, Jenny prays:

> "Dear God, make me a bird so I can fly far, far, far away from here".

While Forrest runs all over the place with his feet on the ground, Jenny's greatest wish is to fly away.

Eventually, Jenny does end up far away from her broken home … but her life doesn't really get any better. No matter where she went, she couldn't escape herself.

Jenny had a dream of becoming a "famous folk singer like Joan Baez". However, the closest she came to her dream was by performing at a "gentleman's club".

While Forrest ended up living the American dream to its fullest extent, Jenny's dreams were crushed.

Whether it was due to her traumatic past or not, Jenny does not follow the same rigid moral compass as Forrest. While Forrest remained stubbornly loyal to his girl and his country, Jenny flirted with all kinds of men, groups, and movements.

During the 60s, Jenny became a hippie and embodied the counter-culture movement in the United States. While she often drifted away from Forrest, they sometimes ended up back together. On a symbolic level, America is sometimes torn apart by a strong cultural divide – represented by Forrest and Jenny. However, some events lead to reunification.

For instance, when Gump came back from Vietnam, he mistakenly ended up in a "vets for peace" group which protested against the war. Despite his loyalty to his country, Forrest's innate honesty caused him to speak his mind about the war.

An “evil” army general unplugs Forrest’s mic while was divulging some ugly truths about the war. What was Forrest talking about? MKULTRA?

After his speech, Jenny runs on the reflecting pool under the Washington Monument and calls Forrest’s name.

Sometimes, the two Americas agree on some issues and they become united.

However, this unity between Forrest and Jenny is short-lived because she associates with people who hate Forrest and what he stands for.

Jenny is going out with a guy who wears a red armband, a symbol associated with communist groups. Counter-culture America was being courted by foreign ideologies.

When this communist guy hits Jenny, Forrest (who is symbolically dressed in his army uniform) beats the crap out of him. In symbolic terms, when outside forces attempt to abuse and take advantage of America's open-mindedness, Gump's America comes to its defense. Because, although they are very different, Forrest and Jenny are from the same tree.

Jenny also introduced Forrest to another influential group in the 1960s.

A member of the Black Panthers lectures Gump about the war in Vietnam.

Of course, Gump's simple mind doesn't really understand

why he's being yelled at. He's all about heart and soul. And that's why Bubba became his best friend.

BUBBA GUMP SHRIMP CO.

While on the army bus (again, a symbol for new beginnings), Forrest meets Bubba.

Although they're both from Alabama, Forrest and Bubba do not share the same family history. At all. At the beginning of the movie, Forrest says that he was named after a relative who founded the Klu Klux Klan. His mother told him that his name was a reminder of the things that people do "that don't make no sense".

On the other hand, Bubba's family comes from a long line of servants.

A montage shows each generation of Bubba's family serving white people.

Despite the fact that Forrest and Bubba have reasons to resent each other, we see the exact opposite happening. As the two begin talking, we realize that they're extremely alike. In fact, Lt. Dan asks them (jokingly) if they are twins. In a way, they are. They both embody the same American spirit.

Instead of dwelling on their differences, Forrest and Bubba bond on what unites them. Instead of ruminating about the past, Bubba intends to use his family's expertise on shrimp to launch a business.

In one symbolic scene, Forrest and Bubba lean on each other.

Bubba tells Forrest:

> "I'ma lean up against you and you just lean back right against

> me. This way we won't have to sleep with our heads in the mud. You know why we're a good partnership, Forrest? 'Cause we be watching out for one another, like brothers and stuff."

Bubba's outlook is diametrically opposed to the antagonistic disposition of the Black Panthers towards Forrest (and what he represents). Bubba's kind heart and moral values brought him to view Forrest as his brother. While they're leaning on each other, Bubba proposes Forrest a 50/50 partnership in his shrimping business. While the past was shameful and painful, the future can be fruitful.

When his platoon was attacked, Gump used his running skills to save his fellow soldiers. But he was not able to save Bubba. However, since Bubba and Forrest embody the same spirit, his shrimping company dream lived on.

The company's name, Bubba Gump Shrimping Co. represents the partnership between races in America towards a common goal.

However, at first, the company was struggling. Lt. Dan, who became Forrest's first mate, asked him:

> "Where the hell is this God of yours?"

Forrest goes to church and prays to God for success.

Then, in the words of Gump, "God happened". In what looks

like divine intervention (or complete chance), all of Gump's competition got decimated in a storm. We have, once again, an example of Gump's faith and moral rectitude being rewarded. On a wider scale, America's entrepreneurial spirit is seen as yet another facet of its Manifest Destiny.

Gump and Lt. Dan on the cover of Fortune magazine.

Although Bubba did not live to enjoy the successes of the company he created (the spirit embodied by Bubba is the one who sacrifices the most), his family and community did.

Bubba's mother is served by a white woman after Gump gives her Bubba's cut of the company.

Gump built a new church for the community. Behind the choir is written: "Do all He commands … receive all He promises". This sums up the spirit embodied by Gump.

Did God favor Gump's company because it was known that he would follow his heart and use the profits to help others?

During the 1980s, Forrest started running from coast to coast, spreading good business ideas all over the place as if it was gospel.

Forrest wipes his face on a t-shirt and inspires a man to sell smiley face t-shirts.

Forrest's run across the country represents the energetic and business-oriented America of the 1980s. And this spirit was contagious.

At one point, Gump became a Jesus-like figure with "disciples" abandoning everything to follow him.

However, Forrest did not have any message. He just ran because "he felt like it" as if he was animated by a higher force. At one point, Gump went back home. Because all he really cared about was Jenny.

BACK TO JENNY

While Forrest was accomplishing big things, Jenny was destroying herself with drugs and prostitution. Her self-hatred caused her to nearly commit suicide.

At that point, she went back to Alabama and settled down with Forrest. Did she come back because she truly loved Forrest or because she knew he was rich?

This part of the story can represent the dying down of American counter-culture and its partaking in the general prosperity of that era.

When Forrest asked Jenny to marry him, she refused. She tells him:

> "You don't want to marry me."

Nevertheless, she ends up copulating with him … but she runs away before Gump wakes up the next morning.

Although the wholesome life provided by Gump is healing to Jenny, she's simply not made for it. The America she represents is not happy with the America he represents.

A few years later, Jenny reveals to Forrest that he has a son.

Jenny presents to Forrest her son … who was named after his daddy.

The two Americas embodied by Forrest and Jenny created a new generation.

Jenny also reveals to Forrest that she is dying of an unnamed virus. At this point, she asks Forrest to marry her.

Despite Jenny's "adventurous" past, she wears a virginal white dress for her wedding. That's how Forrest always pictured her.

Jenny, who died young due to her self-destructive ways, is buried under their oak tree. She is literally back to her roots. As Gump walks away from her grave, a flock of birds flies away. Jenny is finally the bird she always wanted to be.

As Gump is standing on Jenny's grave, he talks about the nature of destiny – a theme that permeates the entire movie.

> "I don't know if we each have a destiny or if we're all floating around accidental-like on a breeze … but I think … maybe its both. Maybe both get happening at the same time".

The school bus approaches, representing the new beginnings of little Forrest.

As Forrest sends away his son for his first day of school, a new America is ready to make history.

As little Forrest enters the bus, a feather floats away in the wind.

Also seen at the very beginning of the movie, this feather represents little Forrest's destiny. And America's destiny.

IN CONCLUSION

Several modern reviews of *Forrest Gump* are somewhat critical of its message, as it is sometimes described as a "conservative" movie. While Gump does embody traits that can be associated with conservatism and Jenny with liberalism, the movie's actual scope goes way beyond political lines.

In the movie, Gump is not guided by politics, but by right or wrong. At one point, he (clumsily) participates in the desegregation of schools in Alabama which went against the conservative views of the time. He's also (clumsily) behind Watergate, a scandal which cost Nixon's Presidency – a Republican.

Gump is solely guided by his moral compass and he runs as fast as he possibly can towards that direction. And he gets rewarded for it. Through its characters, the movie provides a vision of America: When America acts in a moral matter and strives for good, it gets rewarded with success and prosperity. When it hates itself and betrays its core values, it spirals into

self-destruction, like Jenny. On the other hand, Forrest needs Jenny to learn some things and to realize that he can run fast.

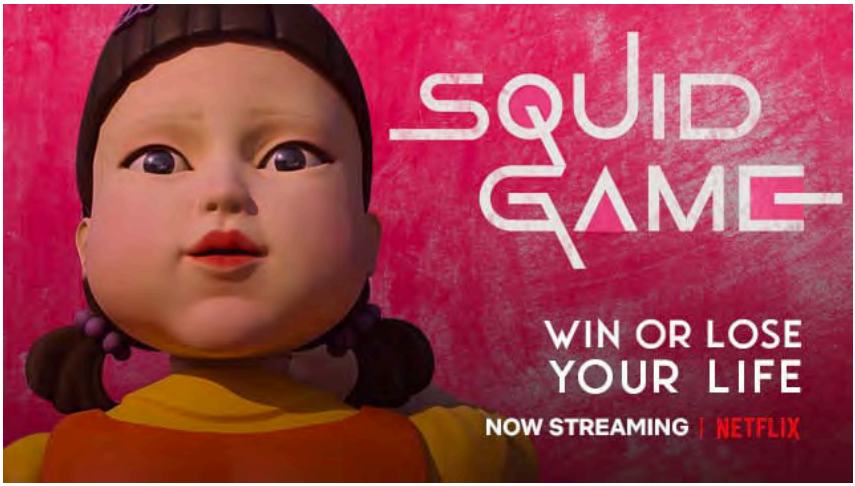
Through these contrary winds, America's destiny floats around like a feather. And nobody really knows where it will land. Except maybe God.

THE HIDDEN SYMBOLS AND MESSAGES IN "SQUID GAME"

Warning: Humungous spoilers ahead!

If you enjoy watching people getting killed execution-style, boy do I have the Netflix series for you. It's called *Squid Game* and it also features a bunch of people falling from high platforms and splattering onto the ground. Indeed, you will witness so many brutal deaths in *Squid Game* that you won't have a choice but to become desensitized to them. Even the characters in the series end up having whole conversations about their childhood or something while others are getting shot in the face about ten feet away from them. They don't care anymore. And you won't either. And that's kind of the point.

Despite the fact that *Squid Game* features extreme levels of gore and violence, the marketing surrounding it seems insidiously conceived to be appealing to children.



This is one of the images one can come across while browsing Netflix. Children could easily mistake this thing for a children's movie and there is nothing preventing them from watching it.

The main villain looks like he's straight out of an episode of the Mighty Morphin Power Rangers. His workers look like buttons on a Playstation controller.

In short, everything is there to lure children to the series to then traumatize them with scenes of rare violence and psychopathic mind games.

A *Squid Game*-themed playground in a train station in South Korea. In the series, the playground is where dozens of poor people get killed by soldiers, all for the elite's entertainment. Today's pop culture is sick.

At the core of *Squid Game* is the age-old and undying "legends" of rich elite people recruiting peasants and forcing them to play deadly games for their entertainment. The 1924 short story *The Most Dangerous Game* is about a Russian aristocrat who captures people, releases them in the wilderness, and hunts them for sport; The 1994 movie *Surviving the Game* is about a homeless guy who gets offered a "job" only to end up in a remote location and to become the prey in a hunting game played by rich and powerful people. More recently, the *Hunger Games* trilogy is all about poor people killing each other under the watchful eyes of the elite.

Many legends are based on true stories. And there's something about these "elite games" stories that ring true. *Squid Game* took this concept, added elements of high-tech

dystopia, and mixed in a whole lot of occult elite insanity. The result appears to have struck a nerve because *Squid Game* is on its way to becoming the biggest Netflix series in history.

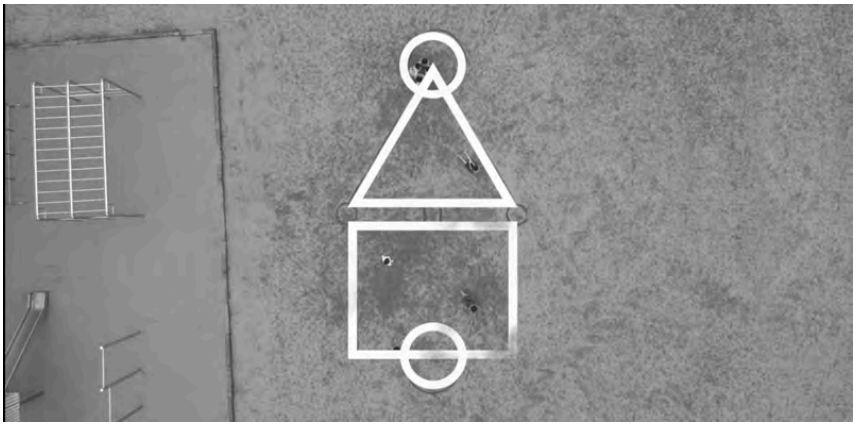
But, like most Netflix series, the messages in *Squid Game* are twisted. It is about the culture of death that obsesses the elite and making the viewers a part of it. And, through subtle symbolism, the philosophy of the elite is there for you to witness.

Here's a look at the messages and the symbolism in this series.

TWO CIRCLES

The series is about heavily indebted people who get recruited to play a "game" where the winner gets a massive cash prize. The losers? They die in horrible ways. We eventually learn that this entire ordeal was orchestrated by a group of rich elite people who enjoy watching miserable peasants being humiliated, infantilized, and forced to become immoral animals in order to survive.

The core theme of this series is aptly summed up during the very first seconds of the first episode.



The introduction of the series shows an overhead view of children playing Squid Game on a playground.

The outline of this game is also the main logo of the series. The reason: It perfectly illustrates the core philosophy of *Squid Game* and, by extension, the elite. The rectangle represents the masses. The circle at the bottom of it represents those who are poor and heavily in debt. The triangle above the rectangle represents the elite ruling over the masses. The upper circle represents the all-powerful occult elite that controls the world.

Appropriately enough, the narrator explains that the children who play Squid Game must make their way to the upper circle to win. When that happens, the narrator says:

> "And, in that moment, I felt as if I owned the entire world."

At the beginning of the series, the main protagonist, named Gi-hun, is clearly in the lower circle of society. He steals money from his mother and runs away from the shady people to whom he owes money.

Then, Gi-hun gets his first taste of elite sickness. While waiting for the subway, Gi-hun is approached by a mysterious salesman who happens to know everything about

him. He proposes Gi-hun to play a game where he can win money.

When the salesman wins, he doesn't want Gi-hun's money. He wants to slap him in the face. The elite doesn't get pleasure out of more money, it gets pleasure out of sadistic thrills such as slapping this poor guy in the face over and over again.

When Gi-hun finally wins a round, he can't wait to slap the guy right back in the face. However, the salesman stops him and shows him the money.

For a moment, Gi-hun did not care about the money, he got caught up in the sadistic thrills of the elite. This scene foreshadows what will happen to Gi-hun in the end. After

this humiliating game, the salesman proposes Gi-hun to participate in another game where he can win much more money.

After accepting the offer, Gi-hun is picked up by a car and is gassed to sleep. He wakes up in a dystopian nightmare.

SQUID GAME = SOCIETY RULED BY THE ELITE

The games take place in a massive compound hidden on a remote island. In many ways, this place resembles an MKULTRA black site where sick experiments take place.

In many ways, the dystopian system that takes place inside these walls is a microcosm of our modern society.

Players are reduced to a number and are constantly monitored.

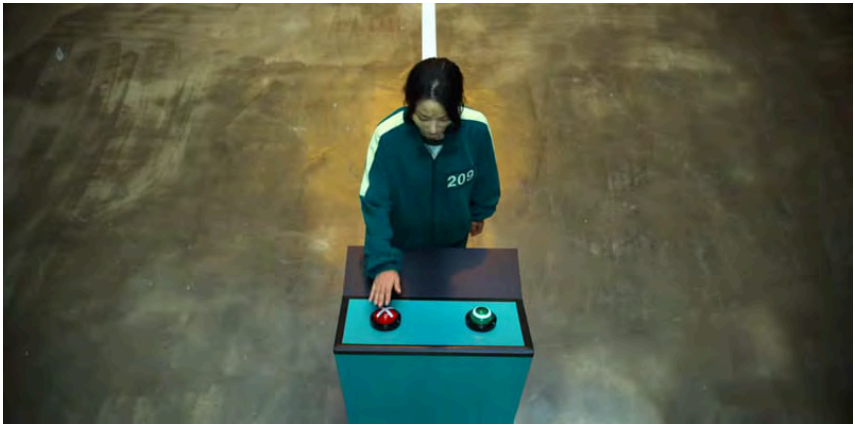
The workers who enforce the rules are also tightly monitored.

The players of the game are stripped of all possessions, dignity and are infantilized to a ridiculous degree. These players represent how the elite perceives the masses.

Before each game, the players are taken through a maze of stairs inspired by M.C. Escher drawings. This place conveys a sense of confusion and disorientation which furthers the players' infantile state.

Games take place in colorful playgrounds which we naturally associate with the fun and innocence of childhood. However, every "playground" becomes the site of brutal mass murders carried by faceless workers. They hate the wholesomeness of childhood. They want sad, broken individuals.

At one point, the players actually band together and demand a vote to end this madness.



A rule allows players to vote to stop the game.

The players end up voting for stopping the game and everybody goes back home. However, nearly everyone realizes that they have lots of problems that can only be fixed with money. Conveniently enough, the organizers of

the game keep track of these players and invite them back. The result: Most of them go back to the game of their own free will. This concept is important to the occult elite as they believe it liberates them from karmic laws.

In short: The democratic process was an illusion. The elite rigged the system to obtain the result it wanted to see.

When they're back in the game, the solidarity between the players quickly dissipates. In order to see the players turn on each other, the organizers purposely give them a single egg as a meal. Surely enough, the players start fighting for the precious eggs. This reflects a classic tactic of the ruling class: By making resources scarce, the masses stop focusing on the rulers and start fighting each other for scraps.

The next games are specifically designed to pit the players against each other. For instance, the marbles game requires players to form teams of two. Naturally, most players team up with the person they are closest to. One guy even matches up with his wife. Then they learn that the two players must play against each other … and the loser dies.

Gi-hun tricks this old confused man (who was his friend) to win the game. He had to stoop low to survive. More on the old man later.

Players also realize that they can kill each other with total impunity outside the games. This leads to chaos and murders when the players are in the main area.

Dead bodies are placed in creepy black boxes with bows on them. A gift of human sacrifice to the elite.

The bodies are incinerated in industrial-size installations. Considering the fact that the elite is obsessed with global depopulation, each death is a “gift”.

In the first episode, Gi-hun gives his daughter a gift that looks like the creepy coffins. One of the many instances of foreshadowing in the series.

When she opens up the box, we realize that the gift is a gun-shaped lighter.

This scene foreshadows the numerous deaths by gunshot that are about to happen. Also, the gun lights fire which can refer to the bodies being incinerated. The fact that Gi-hun gives this gift to his daughter is in line with the overall agenda of exposing the youth to the elite's sickness.

ELITE SICKNESS

For the final three games, the organizers welcome VIPs – ultra-rich, elite people who came to watch the show in-person. Through symbolism, the series indicates who exactly these people are.

The VIPs walk around with animal masks on their faces. The occult elite has been doing this for centuries.

Left: One of the VIPs. Right: Helene de Rothschild at a 1972 occult elite ball.

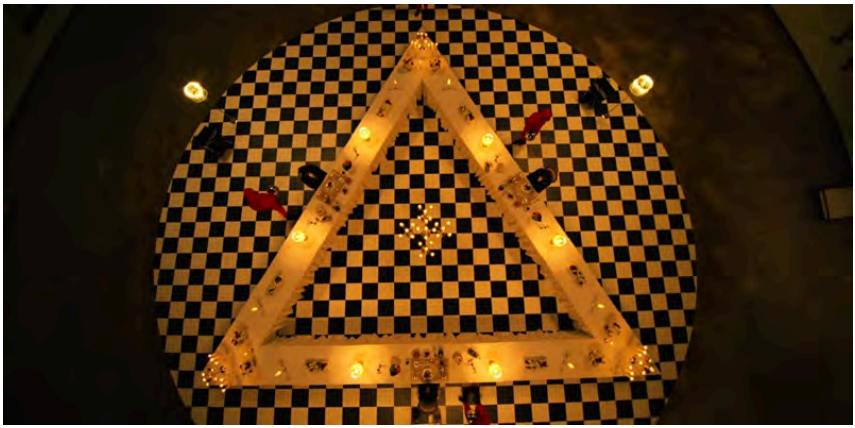
This picture from the Church of Satan website shows a bunch of people wearing animal masks symbolizing the embrace of humans' animalistic side.

Appropriately enough, these VIPs are obsessed with the two core elements of humans' animalistic side: Lust and blood.

The lounge where the VIPs sit and watch people die is pure decadence. Humans are used as furniture and decoration – another way of portraying the dehumanization of the masses. This VIP is immediately attracted to the server and needs to "have" him right away.

The VIP brings the server to the VIP room to be "satisfied". That room is covered with art that reflects the VIP's advanced state of perversion.

After five games, there are only three players left. They are the "elite" players. Consequently, they are given fancy clothes and are treated to a feast. No more boiled eggs for these three. The setting of this feast could not be more symbolic.



For the feast, the tables are placed in the shape of a triangle with light in the middle. That triangle is placed atop a checkerboard pattern floor. Also, there are two "pillars" of light on each side.

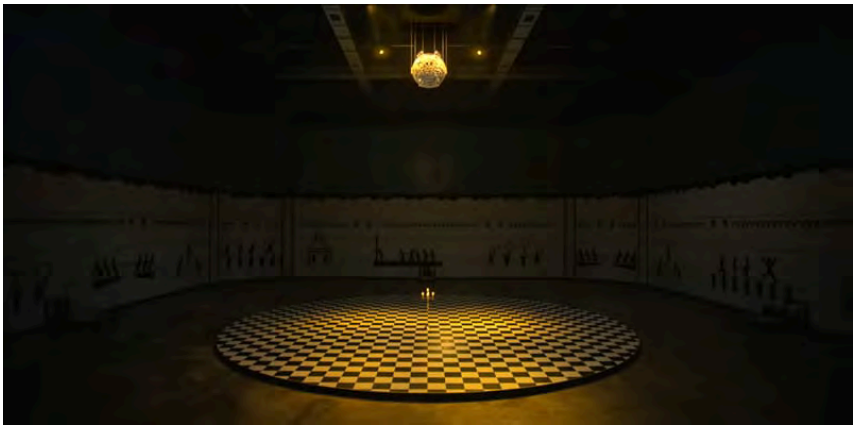
This is all blatant Masonic symbolism.

Classic Masonic symbols: The triangle with the all-seeing eye, the checkerboard pattern floor, and the twin pillars.

The scene conveys the occult and ritualistic nature of this game. In Freemasonry, the checkboard floor is the transformative surface where rituals take place.

The most powerful ritual of all: Blood sacrifice. And that's exactly what the VIPs want to see happen.

At the end of the feast, the workers remove everything … except for the steak knives.



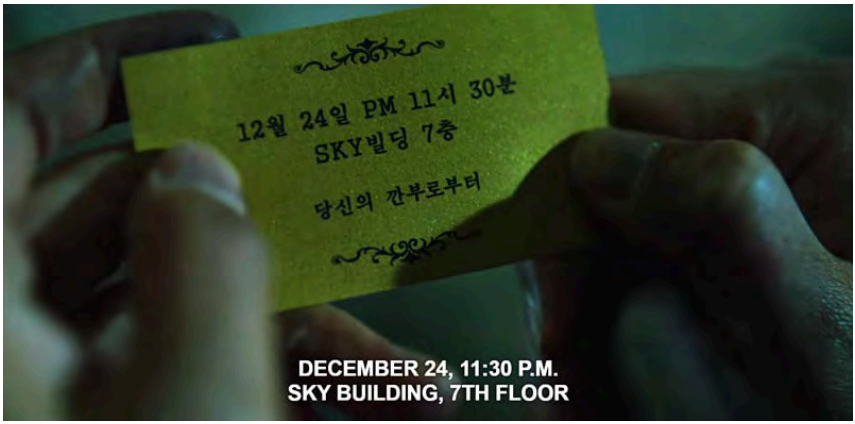
The three remaining players sit on their beds around the ritualistic floor while holding their knives. Also, notice that the walls are "decorated" with images depicting the horrific games the players had to go through. This is kind of like Netflix using "entertainment" to remind the masses of how they are being controlled by the elite.

As expected, one player slashes the throat of another player who dies. The blood sacrifice to the elite is complete.

If one fast forwards a whole lot of stabbing, we learn that Gi-hun ultimately wins the game. Therefore, he is sent back to

the real world with the equivalent of $38 million in his bank account.

Does he finally chill out and live it up? Nope. He's basically dead inside and he spends about a year mopping around. Then, Gi-hun receives a symbolic invitation.



The meeting is on the 7th floor of a building called "Sky", 30 minutes before Christmas.

In several spiritual currents including the Kabbalah, "7th heaven" (which is literally translated to "7th sky" in some languages) means "the highest heaven, where God and the most exalted angels dwell".

Gi-hun finds the old man from the game on his death bed.

In a major plot twist, we learn that the old man is actually super-rich. He's also the "creator" of the game. When Gi-hun asks him why he created such a horrific system, he answers:

> "If you have too much money, it doesn't matter what you buy, eat or drink. It all gets boring. All of my clients eventually started saying the same things when we talked. Everybody felt that there was no joy in their lives anymore. And so, we decided to get toghether and started asking what could we all do to finally have some fun?"

Does this explain why the elite partakes in such extreme and depraved activities (i.e. Epstein Island)? In any case, simply watching the games wasn't enough anymore for this old man anymore. He actually wanted to be a player in the game in order to feel alive.

When one rewatches the series, one realizes that this old man (aka player #001) had a great influence in the game (while also apparently being immune to getting killed). He was the equivalent of an elite plant amongst the masses. For instance, he had the final and deciding vote during the democratic process. Also, he stopped the night of murders

by yelling and causing the workers to come out and stop the violence.

Gi-hun comes out of his meeting in the 7th sky a changed man. To reflect this profound change, he dyes his hair red (the color of sacrifice and transformation in occult circles). Then, finally decides to board a plane and go see his daughter.

However, at the last second, he turns back.

Gi-hun wants to return to the game because "he needs to know who is behind it".

So, instead of seeing his daughter and finally being part of her life, Gi-hun wants to go back to the madness. That's crazy. The real reason for him wanting to back: He is now infected with the sickness of the elite (represented by his red hair). He feels dead inside … unless he partakes in the extreme thrills of the game.

The ultimate proof of this is the fact:

The Power Rangers guy who oversees the Squid Game is a past winner. He also got infected and needed to go back.

In short, the ending is not happy. Everyone loses the game. Except for the elite.

IN CONCLUSION

Squid Game became the biggest series in Netflix history for several reasons. Beyond its shocking violence and gripping story, the series explores several themes such as religion, human nature, and the pitfalls of economic inequalities. While several news sources interpreted *Squid Game* as a "critique of capitalism", they seem to overlook the most obvious and glaring theme: Society being ruled by a sick occult elite that takes pleasure in dividing, controlling, dehumanizing, infantilizing, and outright abusing the masses. And that story doesn't end with this game being taken down … it ends with the winner going back to it.

In this sense, we witness a form of Stockholm Syndrome where people who get abused end up identifying with their abusers. And that's kind of the goal of the series: The viewers end up enjoying watching this sick form of entertainment

the same way the VIPs enjoy watching people getting killed. Then, they feel dead inside.

THE INSANELY DARK STORY BEHIND "POLTERGEIST" AND ITS YOUNG STAR HEATHER O'ROURKE

The 1982 movie *Poltergeist* is widely considered a horror classic whose influence still reverberates today. Indeed, if nobody wants to live anywhere near an ancient burial ground to this day, it is because of that movie.

While there have been tons of horror movies released in the past decades, *Poltergeist* stands out from the crowd. It is certainly one of those movies people seem to remember more vividly than others. Why is that?

For one, *Poltergeist* is not your typical horror flick with a dark atmosphere and adult theme. It was written and co-directed by Steven Spielberg who was simultaneously working on *E.T. the Extra-Terrestrial* at that time. In fact, the summer of 1982 was dubbed “The Spielberg Summer” because *E.T.* and *Poltergeist* were released one week apart.

At first glance, *Poltergeist* has a similar look and feel to *E.T.* However, *Poltergeist* quickly turns into pure nightmare fodder for children. In fact, the movie appears to be specifically made to terrify young viewers.

And millions of children ended up watching that movie because, astoundingly, it was rated PG – despite the fact that there’s a scene where a guy literally peels his face off. How did that happen? Was it a gross oversight? Not at all.

A 2001 article in The New Yorker revealed that Poltergeist

was initially given an R rating by the Motion Picture Association of America (MPAA) through a unanimous vote. However, after intense pressure by the movie makers (including Spielberg himself), the movie ended up getting a PG rating … by unanimous vote. In other words, the system got corrupted.

This caused countless parents to believe that the movie was OK for children to watch. It wasn't.

Poltergeist's PG rating was a crime against kids of the '80s

I haven't seen a horror film since I was 9 years old. I blame Steven Spielberg.

The headline of a 2020 article on Polygon.

The author of this article goes as far as calling *Poltergeist* a "betrayal of Spielberg's audience". He argues:

> "This movie is *jam-packed* with stuff to specifically and intentionally terrify children. It's not limited to the clown, the tree (Spielberg is said to have taken inspiration from one that creeped him out as a child), and the bedroom closet. The evil is in the TV! There's one in every room to take you straight to hell! You're not safe inside your own home, especially at night (which is always strobe-lit by lightning)."
> – Polygon, Poltergeist's PG rating was a crime against kids of the '80s

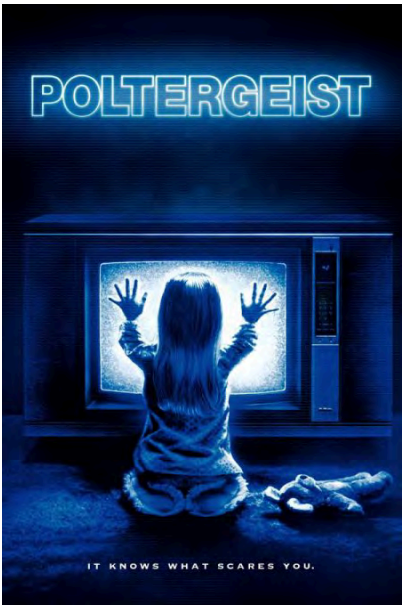
In short, *Poltergeist* contains scenes that sadistically poke at children's most visceral fears, anxieties, and insecurities. In fact, according to IMDB, the star actress Shirley Maclane actually turned down the role of the mother in *Poltergeist* because she "objected to the terrorization of children". She said that.

Maclane clearly realized that there was something wrong

with that movie. And, boy was she right. Not only did it insidiously prey on children, but a bizarre number of actors who worked on the three *Poltergeist* movies ended up dead. These bizarre events lead to an urban legend about *Poltergeist* being cursed.

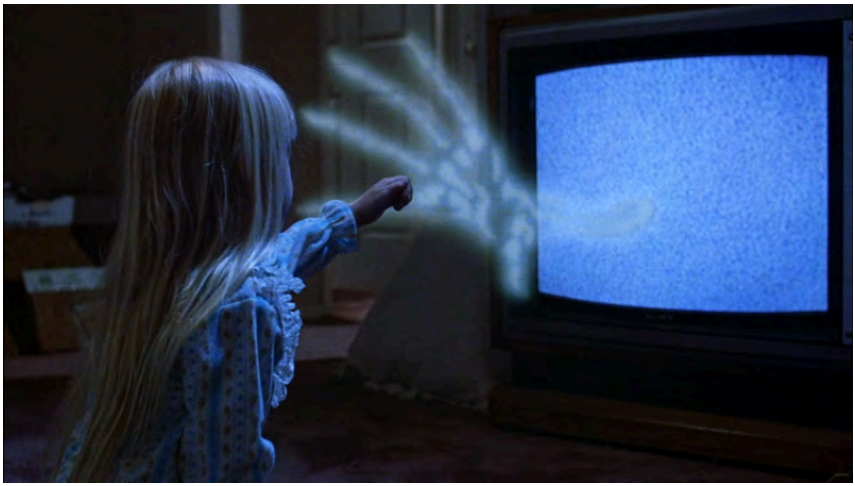
Either that or the movie industry is sick.

PREYING ON CHILDREN



The tagline of this *Poltergeist* poster is "It knows what scares you". Yup, they know what scares you and they use it against you.

Poltergeist is about a 5-year-old girl named Carol Anne Freeling (played by Heather O'Rourke) who gets abducted by demonic spirits who communicate with her through the TV. Carol Anne calls them "TV people".



The industry is telling you that it is preying on children.

The TV people exist with an evil entity called The Beast.

Symbolic fact: The sound effect that was used for The Beast in *Poltergeist* is the source of the current MGM lion roar.

The terror in *Poltergeist* does not take place in a dark forest or an abandoned warehouse. It takes place in a regular house, in the children's room, at bedtime.

Robbie (Carol Anne's 8-year-old brother) is scared of the tree outside his window.

Feeling frightful at nighttime is a visceral instinct for children. It's programmed in our genes for survival. While parents do everything they can to quell those fears, *Poltergeist* does the exact opposite.

The tree crashes into the bedroom and snatches Robbie away.

Then, everything in the children's bedroom gets sucked into the closet as Carole Ann hangs on to her bed.

While filming the scene above, Heather O'Rourke had to hold on to the headboard of the bed while a wind machine blew toys in the closet behind her. The scene reportedly terrified her to the point that she "fell apart".

The actor who played Robbie also had a terrible experience filming *Poltergeist.*

In one scene, the creepy clown in the bedroom grabs Robbie and starts strangling him.

Here's a strange anecdote about that scene:

> When Robbie is being strangled, the clown's arms became extremely tight and Robins started to choke. When he screamed out, "I can't breathe!" director Steven Spielberg and Tobe Hooper thought that the boy was ad-libbing and just instructed him to look at the camera. When Spielberg saw Robbins's face turning purple, he ran over and removed the clown's arms from Robbins' neck.
> – IMDB

Other than Carol Anne and Robbie, there was the big sister – Dana Freeling.

Dana, the 16-year-old big sister.

In the scene above, Dana gets catcalled by grown men working in the backyard. Another example of preying on the young.

TV PEOPLE

After getting sucked into the closet, Carole Ann is missing. Her parents discover that they can communicate with her through the television and they quickly realize that the TV

people are not nice at all. In a harrowing scene, we hear Carole Ann screaming through the TV:

> "Mommy there's somebody coming! Mommy help me please! Get away from me! Leave me alone!"

Completely powerless against the TV people, her mother yells out:

This quote sums up the movie industry as a whole.

Then, a medium called Tangina comes in to save Carol Anne from the spirits.

The role of Tangina was played by actress Zelda Rubinstein who claimed to have actual psychic abilities and had visions of things before they happened. She also said that she did not like co-director Tobe Hooper because she could see he had a drug problem.

Tangina explains that a “terrible presence” is with Carol Anne. She says:

> “It keeps Carol Ann very close to it (..,). It lies to her. It says things only a child can understand. To her, it is simply another child. To us, it is the Beast. She’s under restraint. There are so many arms about her. She thinks it’s safe”.

Sadly enough, these same exact words could be used to describe Hollywood child predators who lure children into their TV people realm.

At the end of the movie, all hell breaks loose.

Skeletons appear all over the swimming pool and inside the house.

Disturbing fact: The movie makers used REAL dead bodies in these scenes.

And, yes, that movie was rated PG. Some believe that the use of real dead bodies caused the movie to be cursed.

CURSE OR HOLLYWOOD INSANITY?

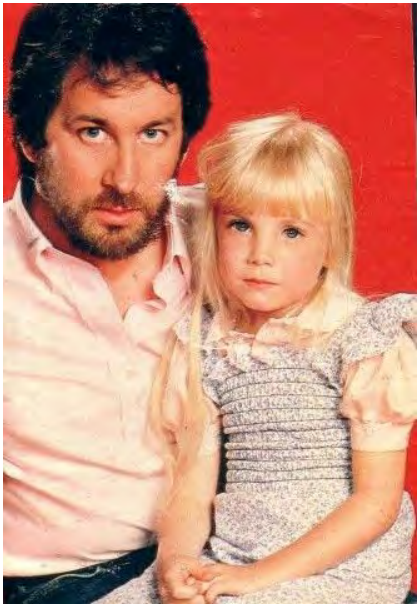
Only a few months after the release of *Poltergeist*, Dominique Dunne (who played the role of the big sister Dana Freeling) was murdered by her ex-boyfriend.

> Dunne met John Thomas Sweeney, a sous-chef at the restaurant Ma Maison, at a party in 1981. The two began a relationship, which turned stormy. Sweeney was uncontrollable and abusive (so abusive that Dominique did not need makeup to play the role of an abuse victim on *Hill Street Blues)*. Dominique ended the relationship on October 30, 1982. That same night, a distraught Sweeney raced to her house, where she and actor David Packer were rehearsing a scene from *V: The Final Battle*, dragged her outside, and strangled her, leaving her brain-dead.
> – Ibid.

Dunne on *Hill Street Blues*. That's not makeup. She was beaten by her boyfriend the day before.

On November 4th, 1982, Dunne was removed from life support and passed away. To make things worse, the trial of John Thomas Sweeney ended up being a travesty. He was acquitted of second-degree murder and was only found guilty of voluntary manslaughter for which he served merely three years in jail. After his release, he changed his name and started a new life on the Pacific North West.

In the following years, two sequels to *Poltergeist* were released – each of which was followed by the death of an actor which intensified the "*Poltergeist* curse" rumor. While the death of some of these actors was due to an illness or old age, the untimely death of Heather O'Rourke shocked the nation.



O'Rourke with Spielberg.

The bizarreness surrounding O'Rourke began right when she was chosen for *Poltergeist*.

> Heather O'Rourke was chosen for the film when she was eating lunch with her mother and sister at an "MGM" commissary. Producer Steven Spielberg came up to them and wanted O'Rourke for the part of Carol Anne. She initially failed the screen test because she kept laughing her way through the audition, even when she was supposed to be afraid. Spielberg thought she was too young to take the part seriously, but he still recognized something special in her, so he asked her to come back for another audition, and this time, bring a scary storybook with her. He also asked her to scream, so she screamed and screamed until she started crying. This audition got her cast as Carol Anne.
> – Ibid.

A few years later, on February 1, 1988, O'Rourke died following two cardiac arrests at 12 years old. She was filming

Poltergeist III. While the official cause of death was “congenital stenosis of the intestine complicated by septic shock”, doctors could not explain why this young girl died so suddenly. Daniel Hollander, the doctor who treated O’Rourke’s, stated that the death was “distinctly unusual”.

A 1988 article by the Associated Press article titled Doctors: Unusual Circumstances Surrounded Actress’ Death describes the mystery surrounding O’Rourke’s death.

> The death of 12-year-old "Poltergeist" actress Heather O’Rourke was "distinctly unusual" because she lacked prior symptoms of the bowel defect that reportedly killed her, gastrointestinal doctors say.
>
> "I would have expected a lot of (digestive) difficulties throughout her life and not just to have developed a problem all of a sudden," said Dr. Daniel Hollander, head of gastroenterology at University of California, Irvine, Medical Center.
>
> Other specialists, also unconnected with the case, said Wednesday it was possible she died as the resulted of a birth defect, but added that the circumstances of her death were extremely unusual. (…)
>
> Terry Merryman, spokeswoman for Children’s Hospital of San Diego, said Heather died Monday of septic shock due to congenital stenosis of the lower intestine, or bowel. That means she died of shock caused by infection in the blood, which in turn was caused by a birth defect that made a section of her intestine abnormally narrow.
>
> Such narrowing typically reduces bowel diameter to one-eighth inch instead of the normal half inch, impeding movement of food and fluid through the bowel. The defect usually is apparent at birth because it causes severe abdominal pain, vomiting and nausea, Hollander said, adding that it is very rare for the disorder to kill an older child who lacked prior symptoms.
>
> Mike Meyer, the actress’ manager and lawyer, said Heather didn’t suffer chronic digestive problems, and the bowel

> narrowing wasn't discovered until she underwent surgery and died on the operating table after suffering cardiac arrest en route to the hospital.
>
> Hollander speculated that Heather's bowel narrowing might not have been congenital but could have developed suddenly due to inflammation. (...)
>
> Moderate bowel narrowing at birth might not cause symptoms, but a lack of symptoms before age 12 "would be distinctly unusual," said Dr. Paul Hyman, chief of pediatric gastroenterology at Harbor-University of California, Los Angeles, Medical Center. (...)
>
> "I cannot understand what precipitated the death because it's usually clear when they're born they have an important disease," said Dr. Carlo Di Lorenzo, a University of Southern California pediatrician.
>
> "It just doesn't seem to quite make sense," said Dr. Hartley Cohen, a USC gastroenterologist.
>
> "It's weird," Meyer said. "She was completely healthy Saturday, they thought she had the flu on Sunday and she was dead on Monday."

In short, O'Rourke's death had something to do with her intestines. However, if she had been born with this issue, O'Rourke would have displayed severe symptoms. So what happened?

In 2017, "Enty", the anonymous entertainment lawyer behind the famed Hollywood gossip site *Crazy Days and Nights* provided a highly disturbing explanation. In the blind item titled "Molesters Killed Her" (which was later revealed to be about O'Rourke), Enty writes:

> Back in the mid-80's was peak child molesting time in Hollywood. There was no internet. There were very very few mobile phones. Children came to the set where they were left alone by their parents. For the next 8 hours they were subject to every kind of horrible thing you can imagine. Drugs were

commonplace. They were used to try and get the kids to not be so hysterical when being assaulted.

Producers loved casting shows with kids and tweens. If someone pitched a show that involved a handful of tweens with a dozen tween extras per week, it would get a green light. Even if the show was going to suck, and everyone knew it was going to suck, if you got the right pedo at a studio he would say yes just to come for the casting and taping of the pilot. As sad as it is to say, there were a lot of parents who told their kids to go off with the nice man in the suit and do what he says. It was a sick sick time.

It was just past the mid 80's when a producer came up with the idea of a tween show that not only would feature a rotating cast of extras, but would make the studio a bunch of money because they would film quickly and not hire any adults. Further, the faster they filmed, the more time they would have to molest all the kids that would be hanging around.

From the first day, it was the worst place on earth if you were a kid. The studio where the show was filmed also had several other shows being filmed there, most of which featured lots of children. Executives would drive over to Hollywood right before lunch and would stay at the studio for several hours each day.

Anyway, on this particular show, there was a special guest star. A very special guest star. Still not a tween, everyone knew who she was. Executives flocked to the studio that day to see her. She was first molested when she was 5 or 6 and had continued to be molested throughout her hit movies and also on a previous show.

One of the stars of the show who has spent her life bouncing in and out of rehab because of what she saw, and who was actually nominated for awards from the show, described the atmosphere that day.

"A bunch of f**king pigs. I had just turned 12 or 13. I was the same age as the actress coming in. Maybe a little older. We had been shooting for months and I was old news. They knew I would do what they wanted, but they always wanted someone new. This was someone new and someone they all knew. They

> had it set up like a peep show almost. She had finished shooting that morning and they brought her out on a stage. The stage was used most of the time for a game show that was taped there. That game show is still on today. I can't watch it knowing what happened to her there.
>
> They brought her out and the front four rows of this theatre were filled with guys who were already rubbing themselves. The girl was wearing a bikini. The show took place around a beach just so they could make these girls wear next to nothing. They had her walk around under the lights. The lights were focused on her and she couldn't really see out to the audience. She was squinting. It must have been blinding for her. They had her walk back and forth. Then they had her start dancing. All of these guys were doing what another star at that same studio got busted for. This went on for about 20 minutes. Then three of the guys took her to a different area of the studio."
>
> The actress didn't see what happened, but about 45 minutes later, one of those three guys came running out and needed a set medic. Apparently they had inserted something inside the girl and things were bad. The medic came and the ambulance came. The parents of the girl were told some crap story. That crap story ended up killing the girl because the parents believed the executives. Two weeks later, the show finished shooting six episodes all at once and then everyone was sent on their way forever. No one wanted the kids around or any witnesses to what happened.

Inquisitive minds pieced together the clues in this post and determined that the TV series in question was *Rocky Road.* O'Rourke appeared in the episode titled *Moscow on Boardwalk* which aired in May 1987. The actress of the same age would be Marcianne Warman.

Naturally, one should take this story from a gossip site with a grain of salt. Honestly, I'd much rather it be a complete fabrication. However, since the creation of his site in 2006, Enty earned widespread recognition in media due to his correct predictions. Indeed, Enty published stories about

Harvey Weinstein, Kevin Spacey, and Matt Lauer years before their abuses were exposed in mainstream media.

And, sadly, Enty's explanation makes sense. It would explain why O'Rourke suddenly developed issues in her intestines.

In 2020, Enty posted another blind item about O'Rourke. And it was equally disturbing. It revealed that the young girl could not even find peace after death.

> For nearly a decade, the things that occurred at the tomb of this deceased A- list child star actually resulted in her body being permanently moved to an unmarked grave in 2001.
>
> She was originally placed in an above-ground mausoleum, which is still marked with her name and at which people still leave flowers and teddy bears. The weird stuff began happening the day after her interment. A man was seen after sundown taking a bouquet of flowers from her grave, but he fled before he could be identified.
>
> In the summer of 1988 someone used red spray paint to write "ALL WORN OUT – RR" across the marble face of her vault. The family was notified, it was photographed, and then over the course of five hours the vault was cleaned. The police were called, but they didn't think it was important. For whatever reason the photograph didn't develop properly.
>
> Sometime in the fall of 1988 another man (probably the same as before, but there is no way of knowing) was spotted kneeling in front of her tomb after dark. He also fled when spotted.
>
> On the anniversary of her death in 1989, her family (mom, dad, stepdad, sister, grandparents) gathered at the tomb to remember her. It was very somber, they held hands, the sister placed a little stuffed Dumbo in front of the grave. As they were about to leave a man approached them and said something which frightened the mother. Her dad and stepdad each took her by an arm and led her away, back over to their car. Then they left. The unidentified man stayed behind and picked up the little Dumbo that the sister left and stuffed it in his pocket before leaving.

Now here's where things get really strange.

There wasn't much activity around her grave for several years. Then, in about 1991, her body was exhumed. It was done in the dark, so no one would notice. Her body was returned to the tomb three days later.

In 1992, her body was exhumed a second time. One of the police present was asked why they were exhuming her again. He said, "What do you mean, 'again'?

Turns out the first exhumation wasn't legal even though they had what looked like real police and really good paperwork. Why did they want with the body of a deceased 12 year old?

Surely it would warrant an investigation, right?

Nope.

Anyway, the coroner's office kept her for about a week before she was brought back and we reinterred her.

In 1994 somebody had smashed the face of her tomb, removed her body, cut some hair from her head, and (fortunately) placed her back in the crypt. A worker there saw the corpse and he said she looked remarkably well-preserved. He started to float the possibility that her body had actually been replaced with an exact replica.

The police investigation went nowhere. In 1999 there was another vandalism of the tomb. It wasn't another smashing, but red spray paint had been used again to write "BK KILLED ME". In the summer of 2001 her family had her body moved to an unmarked below ground grave.

O'Rourke's original gravesite.

Crazy Days and Nights readers deduced that "RR – All worn out" was probably a reference to the show *Rocky Road*. "All worn out" could have been a reference to O'Rourke's being "worn out" by the abuse. "BK KILLED ME" could refer to Bruce Kane, the producer of *Rocky Road*.

IN CONCLUSION

Poltergeist was all about preying on children. The movie even got a PG rating which tricked countless children into watching this nightmarish thing.

The movie itself was about a young girl getting abducted by "TV people" who are controlled by "the Beast". I don't see a better way of summing up the short life of Heather O'Rourke. She entered the industry as a toddler. From then on, she was controlled by it. However, unlike Carol Anne in *Poltergeist*, nobody saved her these real-life TV people.

When pondering on what might have happened to Heather O'Rourke, one quote from *Poltergeist* immediately comes to mind:

HOW THE 1993 MOVIE "DEMOLITION MAN" PERFECTLY PREDICTED (AND RIDICULED) TODAY'S SOCIETY

When I want to relax and take my mind off things, I like to watch movies from the 20th century, especially the 1990s. As someone who grew up in this magical decade, immersing myself in 90s nostalgia is like a balm to my soul. I mean, everything about the 90s was better. Fun things were fun. Cool things were cool. And, in my opinion, society was just saner and happier.

So when I recently came across the 1993 movie *Demolition Man*, I could not resist. Is there anything more 90s than Wesley Snipes fighting Sylvester Stallone while wearing denim overalls?

But watching this movie in 2022 ended up being a bizarre, mind-bending experience.

First, the movie takes place in 2032, which is only ten years from now. In other words, we are currently much closer to the “future” of the movie than to the year it was actually made. Second, the “future” depicted in the movie pinpoints, with near-prophetic accuracy, everything wrong in society right now. And it is ridiculing it – as if it is laughing at us from the past.

In *Demolition Man*, a tyrannical doctor oversees a tightly controlled “utopia”, where every aspect of life is monitored and heavily regulated. Sylvester Stallone’s character, who was cryogenically frozen since 1997, barges into that future

and hates every single part of it. So I'm sitting there, trying to relive the 90s by watching a movie, realizing that the movie is about a dude in 2032 who wants to go back to the 90s. It's all rather mind-bending.

While I like to idealize the 90s, a lot of today's tendencies originated from that decade. At the time of the movie's release, political correctness was bourgeoning in media, technology was leaping into the information age, AIDS was a worrying epidemic and Los Angeles was the site of social unrest. Through comedy and satire, *Demolition Man* depicted a future where a tyrannical figure exploits these elements to an absurd degree to usher in a "brave new world". And we're living it now. And, in some ways, our "future" is worse than what we see in the movie.

Demolition Man is the only movie directed by Marco Brambilla, an artist who is mostly known for his elaborate art installations. As explained in my article about Kanye West's video *Power* (directed by Brambilla) his works are rife with symbolism. This is one of his latest art installations.

A portion of Marco Brambilla's *Heaven's Gate* (2021). Symbolism overload.

The artwork above is described as a "deconstruction of Hollywood". About thirty years ago, Brambilla was actually directing a Hollywood movie. And, after being dismissed as a mediocre action flick, *Demolition Man* went on to become a visionary cautionary tale against the dystopian tendencies of the elite.

Here's a look at *Demolition Man* and its astounding predictions about today.

PROPHETIC MOVIE

In *Demolition Man*, a violent criminal named Simon Phoenix (played by Wesley Snipes) is sentenced to be cryogenically frozen for 70 years. In 2032, he is thawed for his parole hearing but he ends up escaping the facility.

Phoenix finds himself in a "utopian", non-violent future

where guns are banned (they can only be found in museums). At one point, he sums up the situation:

> "The year is 2032. And I'm sorry to say that the world has become a p*ssy-whipped, Brady Bunch version of itself run by a bunch of robbed sissies".

Everyone in the future wear robes. Other than a nod to globalism, the movie predicted the "gender-blurring" fashion that is happening now.

"Fashion" in 2022.

In a world filled with “robbed sissies”, nobody can stop Phoenix from destroying everything. So the police force decides to thaw John Spartan (played by Sylvester Stallone), an old-school police dude who was also cryogenically frozen in 1997 due to accusations of involuntary manslaughter.

When Spartan integrates the police force, he’s immediately at odds with the oppressive ways of this new society.

There are machines everywhere listening to what people say. When someone says something bad, the machine emits a buzzing noise and says: “You are fined one credit for a violation of the verbal morality statute”. In this scene, Spartan keeps insulting the machine so he can use the fines to wipe his butt with them.

What better way of representing today’s anti-free speech climate, where any violation of the “morality code” dictated by the elite results in immediate punishment, censorship, and cancellation?

Spartan also discovers that everyone has a microchip sewn into their skin. Including himself.

The chip is required to accomplish anything in San Angeles, including entering one's own home. Since money is outmoded, all transactions are done using the chip.

Watching this movie in 2022, it is impossible not to draw parallels with vaccine passports which are, in many places, required to participate in society. Of course, there are efforts to turn these passports into chips.

Microchip implanted in your skin could be your COVID vaccine passport

A recent headline about a Swedish company developing a microchip vaccine passport.

When Spartan learns about the chip, he says "this fascist crap makes me puke". Yup, back in the 90s, people could recognize fascist crap when they saw it. As Spartan discovers this "brave new world", he also learns about how it all came to be. And it's eerily similar to what happened in real life.

ORDER OUT OF CHAOS

In 2032, the city of San Angeles (born from the merger of Santa Barbara, Los Angeles, and San Diego) is under the control of Dr. Cocteau, a tyrannical figure who uses science and technology to create a "perfect" society. In Dr. Cocteau's city, everything that is bad for you is illegal: Alcohol, caffeine,

contact sports, meat, bad language, chocolate, gasoline, non-educational toys, and anything spicy. Abortion is also illegal but so is pregnancy … unless you have a license.

Also, physical contact between humans is forbidden.

A recurring joke in the movie is the contactless "handshake".

With that being said, he's a recent headline from real life.

'I Don't Think We Should Ever Shake Hands Again.' Dr. Fauci Says Coronavirus Should Change Some Behaviors for Good

I'm not saying that Dr. Fauci is Dr. Cocteau from *Demolition Man*, but let's say that the similarities are stunning.

Left: Dr. Cocteau. Right: Dr. Fauci.

In this contactless society, the best way to run meetings is through … Zoom calls.

One of the many accurate technological predictions made in *Demolition Man*.

At one point, John Spartan discovers the full extent of the no-touching policy.

Spartan's co-worker Lenina Huxley (named after Aldous Huxley, author of *Brave New World*) asks him to have sex. When he agrees, she hands him a "vir-sex' device.

When one watches this scene in 2022, one automatically thinks: Those are VR devices. However, none of these things really existed in 1993. At that time, the height of technology was the Super Nintendo.

Spartan hates this device and wants to do it with Huxley the good old-fashioned way. Huxley refuses and explains to him how a series of epidemics and "variants" lead to the banning of "fluid transfer".

> "The rampant exchange of bodily fluids was one of the major reasons for the downfall of society. After AIDS, there was NRS. After NRS, there was UBT. One of the first things Dr. Coteau did was to outlaw and behaviorally engineer all fluid transfer out of societally acceptable behavior. Not even mouth transfer is condoned. (...)

With that being said, here's a recent headline from Canada's "top doctor".

CANADA

Stop kissing, wear a mask while having sex to prevent coronavirus, Tam says

This is not satire.

Huxley also explains how procreation is regulated in 2032.

> Procreation? We go to a lab. Fluids are purified, screened, and transferred by medical personnel only. It is the only legal way."

With that being said, here's a very recent headline.

Tech bros propose replacing women with 'synthetic wombs'

Taking away the responsibility of pregnancy from women could result in less wealth inequality by gender, one billionaire argued

People are actually discussing synthetic wombs right now.

Demolition Man also satirizes popular culture being destroyed by political correctness. Indeed, people in 2032 are so sensitive and infantilized that the only music they listen to are "mini-tunes" – short commercial jingles with absolutely no content. In one scene, Spartan's co-workers sing the Armour Hot Dogs jingle in the car:

> "Fat kids, skinny kids, kids of climb on rocks. Though kids, sissy kids, even kids with chicken pox love hot dogs".

Upon watching this scene, I came to a mind-blowing realization: If the Armour Hot Dog jingle played today on the radio, some people would actually be offended by it. They would request its censorship. In other words, this satirical example of the least offensive song possible would still be considered offensive today. We're beyond satire.

While Spartan hates every aspect of this new society, he discovers that some people are rebelling against it.

THE RESISTANCE

Living underneath San Angeles is a group of dirty rebels who oppose Dr. Cocteau's rule.

The un-chipped rebels in the movie are complete outcasts from society. They are reminiscent of today's unvaccinated people who are banned from public places because they have no passports. They are also reminiscent of those who are vilified because they want the freedoms that existed in the 20th century.

At one point, the leader of the rebels tells Spartan:

> "See, according to Cocteau's plan, I'm the enemy. Because I like to think. I like to read. I'm into freedom of speech and freedom of choice".

Could this be more relevant today? Of course, Cocteau hates these people. He calls them:

> "Outcasts and deserters who choose to live beneath us in sewers and abandoned tunnels. They're a constant irritation to our harmony".

We eventually discover that Cocteau programmed Simon Phoenix to kill the rebels and stop their revolution. In other words, Dr. Cocteau used Phoenix as a mind-controlled patsy to take care of his dirty work. This happens in real life.

When Dr. Cocteau exposes the full extent of his plan, Simon Phoenix becomes disgusted and says:

> "Look, you can't take away people's rights to be *ssholes."

So, even the "bad guy" of the movie values freedom.

Then, Jesse Damn Ventura shoots Dr. Cocteau and rids the world of his awfulness.

Eventually, John Spartan destroys Simon Phoenix and his gang of thugs. Then, in a new world, free from Dr. Cocteau's rule, people ask Spartan what they should do next. As usual, Sylvester Stallone imparts the world with precious words of wisdom. He tells the brainwashed citizens to "get a little dirtier". Then, he tells the rebels to "get a lot cleaner". Then, he says:

> “Somewhere in the middle, I don’t know, you’ll figure it out.”

And he’s right. Extreme oppression leads to extreme resistance. This is happening now. I say we stop everything, go back to how we were in the 1990s, and try again.

The movie ends with a big, fat exchange of fluids. Sanity is back.

IN CONCLUSION

The movie *Demolition Man* is probably the most predictive sci-fi movie I’ve ever seen. It also predicted self-driving electric cars that look exactly like Teslas, Arnold Schwarzenegger becoming a politician, people conversing with Alexa/Siri-type machines, the widespread use of biometrics and artificial intelligence, the disappearance of small restaurants to be replaced by monopolistic chains, and much more. All of this was pure science fiction in 1993. But it could happen if society took a specific direction. And it did.

The future depicted in *Demolition Man* was meant as satire. It was basically a warning saying: “Here’s how things could end up if we’re not careful”. Today, which is ten years from the movie’s “future”, we can easily say that the satire has become reality. The jokes of the film have become our annoying reality.

The COVID pandemic allowed unelected “doctors” to rule

every aspect of our lives and dictate oppressive policies. QR codes and microchips are creeping into our everyday lives. Opinions and attitudes that do not fit the current orthodoxy are immediately censored and punished. General manliness and womanliness are frowned upon and deemed undesirable.

While we are being conditioned to think that all of this is normal, IT IS NOT. *Demolition Man* is like a distant voice from the past telling us:

> This fascist crap makes me puke!

THERE'S SOMETHING TERRIBLY WRONG WITH "EUPHORIA"

The least one can say is that the teen drama *Euphoria* is a major hit. It is HBO's second most-watched show of all time, behind only *Game of Thrones*, with over 6 million viewers per week. Videos and memes of the show are highly viral, especially on TikTok, the favorite social media of children and teenagers. The show's stars are now major celebrities and are avidly followed by droves of young fans.

With all of that being said, here's a question: How many adults actually sat down and watched this thing? Because I did. And it did not leave me feeling 'euphoric' at all. Actually, it left me with the gut feeling that I've witnessed something deeply toxic. And why are there so many penises in that show marketed to minors?

Euphoria is not merely another edgy drama that tackles teen issues such as drugs and sexuality. It goes way beyond that. The only word that properly describes what's going on in *Euphoria* is "grooming".

The goal of child groomers is to "establish a connection with children in order to lower their inhibitions and desensitize them to sexuality". In a twisted and insidious way, *Euphoria* accomplishes just that. Appropriately enough, Drake – who was accused of grooming teenage girls including 14-year-old Millie Bobby Brown – is an executive producer of the show.

Drake at the premiere of *Euphoria*.

Some might respond: "You don't get it because you're out of touch with youth culture". No, that's not it. *Euphoria* is not "youth" and it is not "culture". It is old social conditioning. The fact that the characters of the show are constantly on their phones doesn't mean that the show reflects young people. It actually reflects what "they" want young people to become.

The depraved scenes involving minors we see in *Euphoria* were written by a 37-year-old man named Sam Levinson – the son of famed Hollywood director Barry Levinson. Based on the Israeli miniseries of the same name, the US version of *Euphoria* manages to take things to another level.

I realize that I'm sounding a bit overdramatic. However, several observers are equally puzzled and disturbed by the fact that *Euphoria* is being marketed to teenagers. In January 2022, D.A.R.E. (Drug Abuse Resistance Education program) released a statement about *Euphoria* stating:

> "Rather than further each parent's desire to keep their children safe from the potentially horrific consequences of drug abuse and other high-risk behavior, HBO's television drama, 'Euphoria,' chooses to misguidedly glorify and erroneously depict high school student drug use, addiction, anonymous sex, violence, and other destructive behaviors as common and widespread in today's world.
>
> It is unfortunate that HBO, social media, television program reviewers, and paid advertising have chosen to refer to the show as 'groundbreaking,' rather than recognizing the potential negative consequences on school age children who today face unparalleled risks and mental health challenges."

The key word in this statement is "destructive".

In order to expose its young viewers to highly explicit scenes, *Euphoria* exploits a loophole: It is rated 18+ and most of the actors who play highschoolers are over 18. Therefore, the show can feature scenes of sexuality, violence, and drug abuse with no restrictions. On the other hand, the series is clearly marketed to teens and pre-teens and there is absolutely nothing stopping them from watching it.

The days of young people watching shows on the family TV set are gone. Most of them are now watching streaming content on their portable devices in complete privacy. Meanwhile, insidious shows such as *Euphoria* whisper messages in their headphones while these kids' parents are completely clueless.

But don't take my word for it. After watching the first season (I'm not ready to subject myself to another 10 hours of this), I've condensed the stories of the three main characters of the show. You be the judge.

RUE: THE PILLS AGENDA

Rue is the main protagonist of the show and its all-knowing

narrator. The character is played by Zendaya, an actress who is immensely popular with children, mainly due to her recurring role in *Spiderman* movies. Not unlike Miley Cyrus, Zendaya's breakthrough role was on a Disney Channel sitcom.

Zendaya on Disney's *Shake it Up*.

The young people who love Zendaya and tune in to *Euphoria* are in for a shock.

In the first minutes of *Euphoria*, we see Rue snorting crushed pills at a party.

Rue is hopelessly addicted to drugs, especially benzos and

opioids. Although she clearly struggles with her addiction, the series manages to present her drug experiences in an insidiously attractive light.

When Rue is high, she's always all cozy and happy. There's also cool music in the background and pleasing visual effects. In short, everything is there to make the young viewers want to try whatever she's doing.

At the beginning of the series, Rue states that she suffers from anxiety, OCD, and bipolar disorder. Later, she is so depressed that she cannot even walk to the bathroom and ends up in the hospital. The show makes one thing clear: Only drugs can bring relief to Rue. Otherwise, existing is a nearly unbearable task.

At one point, Rue talks about the first time she was given liquid valium at the hospital:

> "This is it. This is the feeling I was searching for my entire life, for as long as I can remember. Because suddenly, the world went quiet and I felt safe in my own head".

Later, Rue sings the praises of opiates.

Rue says: "Nothing in the world comes close to opiates. A good ES 7.5 Vicodin. F*ck. But honestly, the best thing I ever had is Fentanyl. And there's not a thing on planet Earth that compares to Fentanyl".

The scene ends like that. There's no "but opiates will kill you". Because they will. According to the CDC, opiates overdoses killed 75,673 people between April 2020-April 2021. That's 75 THOUSAND people in 12 months. The main cause of these deaths: Fentanyl.

Despite these catastrophic figures, the main character of *Euphoria* is literally selling Fentanyl to young viewers, even going as far as saying that "nothing in the world" compares to it. Yes, the series does show that there's a bad side to addiction. However, Rue is so miserable when she's sober that one almost wants her to get high again so she stops being so depressed.

Towards the end of the season, Rue talks with a man who is trying to help her break her addiction. While he tries his best, she makes one thing clear: Drugs are the only reasons she hasn't killed herself yet.

In short, Rue is not merely a teenager experimenting with pot and such. She craves synthetic opioids created by pharmaceutical companies which have been profiting from

this horrific crisis for years. And *Euphoria*, in the most insidious ways imaginable, actually entices its young viewers to want to try them.

JULES: THE GENDER BLURRING AGENDA

Jules is played by transgender model and LGBTQ rights activist Hunter Schafer. In 2017, *Teen Vogue* listed Schafer on its "21 Under 21" list and was granted an interview with Hillary Clinton. Schafer has modeled for Prada, Dior, Miu Miu, Calvin Klein, Rick Owens, Helmut Lang, Tommy Hilfiger, Thierry Mugler, Coach, Maison Margiela, Vera Wang, Marc Jacobs, Versus Versace, Emilio Pucci, Ann Demeulemeester, and Erdem. In other words, the industry loves Schafer.

At the 2021 MET Gala (a parade of industry pawns), Schafer went for the "demon from the future" look.

In *Euphoria*, Jules is a 16 years-old transgender girl who just moved into town. As Rue states, Jules is "kind of a sl*tty". In the first minutes of the series, we see Jules chatting on

a dating app with a man named “Dominant Daddy”. The hookup scene is extremely difficult to watch.

Jules ends up in a motel room with an older man who is obsessed with jamming his thumb down the throats of underage trans girls.

Then, we clearly see the man’s erect member right before he violently penetrates Jules in a scene that is literally unwatchable. It’s even unlistenable as there’s gagging and such. I cannot imagine a 13-year-old girl witnessing this highly graphic scene depicting statutory rape between an old man and a minor.

But Jules was not forced to do any of this. And, after this highly degrading scene, Jules just rides a bicycle to a nearby party, as if nothing happened. Because, in *Euphoria*, this is normal. It is all about sexualizing minors and normalizing pedos.

Later in the series, as we see Jules being rammed by this old guy again, Rue explains:

> “When things got really uncomfortable, Jules would just imagine that she wasn’t really herself and this wasn’t really her life. She was just a character in a book or a movie or a show. That none of it was real, and, if it was, how did it matter? It’s not like her body really belonged to her in the first place”.

In other words, Jules dissociates from reality. It’s almost as if

the makers of *Euphoria* are giving tips to their young viewers on how to deal with degrading, sadistic encounters with full-grown men.

The makers of *Euphoria* also use Jules to normalize transitioning genders during childhood using extreme medical procedures.

Numerous times during the series, Jules is seen injecting products such as Delestrogen (female hormones).

Jules also has a Supperlin implant – a hormone blocker. Jules says: "The chip stops my voice from dropping and my balls from getting bigger".

Like Rue, Jules relies heavily on products created by big pharmaceutical companies to tolerate being alive. And, like

Rue, the potentially disastrous side-effects of these products are never addressed.

In fact, *Euphoria* goes out of its way to promote these products. At one point, Jules explains the process of transitioning by comparing it to a character leveling up in a video game:

> – It started with clothes, and then it was makeup and eventually hormones. I just kind of kept leveling up.
> – So what level are you at now?
> – I don't know. But I definitely haven't reached my full power.

Several health practitioners have stated that giving children hormones and hormone blockers is a form of child abuse. But not in *Euphoria*. These things (which did not even exist a few years ago) are a way of "leveling up".

KAT: THE SEXUALIZATION OF MINORS AGENDA

At the beginning of the series, Kat is a nerdy 16-year-old girl. She's also a virgin. And, in the world of *Euphoria*, that's an unacceptable situation that needs to be addressed as soon as possible.

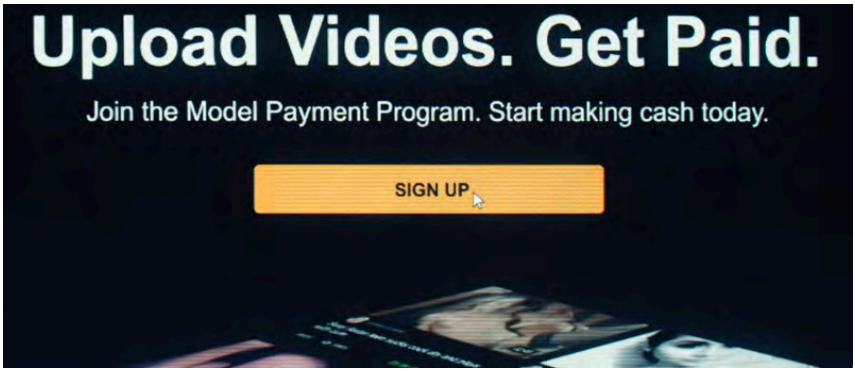
Nearly everyone around Kat tells her to "catch a D". It is repeated several times, by several characters. Repetition is key to child grooming.

Soon enough, Kat "catches a D" at a party. And everybody is so proud of her.

In *Euphoria*, the word "sl*t" is a compliment.

Sadly for Kat, her first experience was filmed and it was posted on the internet. And everyone knows about it. While Kat was distressed at first, she noticed that the video had lots of views and positive comments. Kat feels so validated that she decides to take things further.

Then, *Euphoria* presents to its young viewers a step-by-step guide to becoming a cam girl.

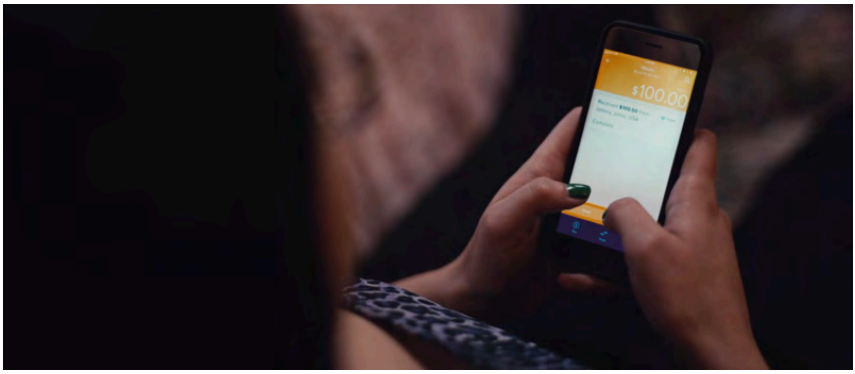


Kat signs up for an adult site to get paid.

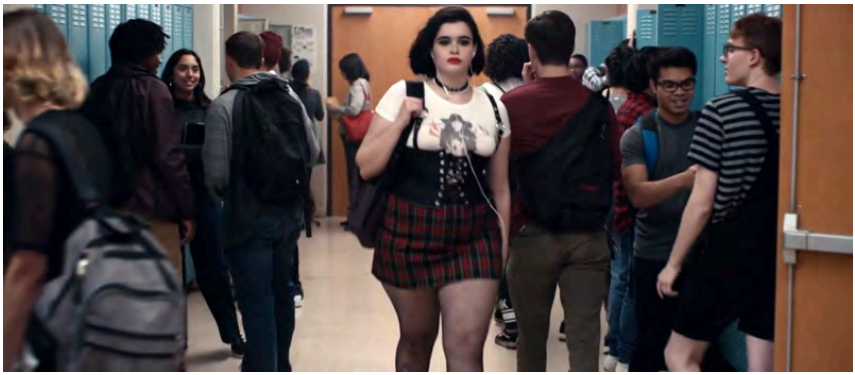
Then this old dude starts camming with 16-year-old Kat.

This old dude asks Kat to insult him. And when she does, he whips out his micropenis and starts rubbing it feverishly. We see everything. None of it is censored.

But that doesn't matter. Kat appears to enjoy insulting the guy. More importantly, she's making money. In fact, the show explains exactly how Kat can get paid anonymously by pedos by using cryptocurrency.



Kat receives money on her phone. What teenager wouldn't like that?



After becoming a cam girl, Kat goes to school with a cool new look and she feels great about herself. Yup, being an underage internet prostitute is awesome.

The show keeps encouraging minors to take lewd pictures and videos of themselves. In one particularly upsetting scene, Rue and Jules explain how to take a good "d*ck pic". That segment contains dozens upon dozens of pictures of actual penises. Because grooming.

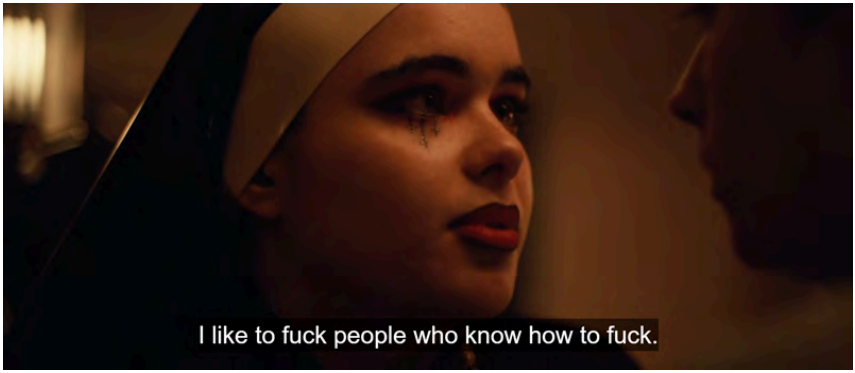
In another bizarre diatribe, Rue explains why young people HAVE to send naked pictures of themselves:

> "I'm sorry. I know your generation relied on flowers and

> father's permission. But it's 2019 and, unless you're Amish, nudes are the currency of love, so stop shaming us."

Kids, taking pictures using the latest iPhone and sending them through the 5G network is a great idea. There's no way this stuff can get intercepted and stored on databases that are viewable by sickos (/sarcasm).

After Kat's transformation, she hooks up with several random dudes and copulates with them on the spot.



At a Halloween party, Kat dresses as a satanic nurse (inspired by Thana from the highly disturbing movie *MS 45*). Then, she gets laid in that costume and it's all highly graphic.

By continually displaying explicit scenes, *Euphoria* basically subjects its young viewers to Beta Kitten programming on a mass scale. From my article about Monarch programming:

> **BETA** is referred to as "sexual" programming (slaves). This programming eliminates all learned moral convictions and stimulates the primitive instinct, devoid of inhibitions. "Cat" alters may come out at this level. Known as Kitten programming, it is the most visible kind of programming as some female celebrities, models, actresses, and singers have been subjected to this kind of programming. In popular culture, clothing with feline prints often denotes Kitten programming.
> – Monarch Programming

Her name is Kat. She wears a kitten mask and a feline-print top. Beta Kitten programming.

I could go on for days about *Euphoria*. Nearly every scene has some sort of angle with a toxic message. But we've all seen more than enough.

IN CONCLUSION

I did not dig up some weird, obscure series to complain about. This is what kids are watching now. It's on HBO. It's backed by Drake. It's viral on TikTok. The stars of the show are major celebrities. Teen magazines are calling them "iCoNic".

But *Euphoria* is not entertainment. It is social conditioning. It captures the attention of young people with relatable high-school drama and shocks them with scenes of extreme depravity. After a while, the shock fades away and the viewers become desensitized. This is what grooming is all about. *Euphoria* is not youth culture. It is what the elite wants youth to become: A generation of sad and confused people, hopelessly addicted to big pharma drugs and constantly

engaging in degrading acts … all under the watchful eyes of the sick pedos who want their sickness to become accepted.

Want to really feel “euphoric”? Turn this garbage off and go outside.

THE DISTURBING (AND DEEPLY IRRITATING) GLOBALIST AGENDAS IN THE JAMES BOND MOVIE "NO TIME TO DIE"

Warning: Monumental spoilers ahead!

No Time to Die was one of the first movies to be released in theaters after COVID lockdowns. And, if moviegoers expected a fun escape from reality from this blockbuster movie, well, that's not what they got. Instead, viewers got a sad, troubled, and depressed James Bond moping around for about three hours. In fact, a more appropriate title for the movie should have been *A LOT of Time to Die*. Because it takes about three hours for James Bond to finally give up and die. Because, yes, Bond actually dies in the movie. In a weird, cowardly way to boot.

So when the movie was (finally) over, my face was scrunched up in utter confusion. I can't say that I'm a James Bond aficionado, but that movie did not feel like James Bond at all. Isn't he all about guns, girls, and gadgets? With my face still scrunched up, I looked up some movie reviews to make sure I wasn't crazy. This was the top review on Amazon.

timmer

★☆☆☆☆ **A Bond abomination**

Reviewed in Canada on November 17, 2021

First off this movie should be tossed from any Bond film collection. If you must buy it for completist reasons, do set it aside from the 25 other legit Bond films (and I do include the non-Eon offering Never Say Never Again) - you know the 25 preceding Bond films where the famous agent 007 doesn't get himself killed at the end, for the sake of cheap sensationalism and faux gravitas. Whatever merits this film might have are utterly destroyed by the producers brazen contempt for the almost 70 year Bond mystique - both novels and film - that BOND DOES NOT DIE!!! He survives triumphant and lives to fight another day! You knew this film was heading right for the crapper though when we learn that the 007 number had been reassigned. I don't care if this might happen in the real world, but this isn't the real world! This is the exciting, escapist fantasy world of 007. The name and number go hand-in-hand in this world. That's a huge part of the appeal!

This movie is a big F.U. to Bond fans.

Actually go ahead and toss the entire Craig alternative timeline, as all 5 films are ultimately just about a contrarian agent whose ultimate fate is to be poisoned, shot-up and blown to bits - body parts scattered all over the Sea of Japan.

92 people found this helpful

One of the many lengthy reviews that expressed utter hatred towards that movie.

So what happened to James Bond? One word: Agendas. The cool, suave, confident, patriotic, and womanizing hero of the past does not fit today's social climate. Sean Connery's version of James Bond was a 20th-century version of propaganda. It was about promoting the MI6 and Great Britain as a whole through popular culture using a charismatic protagonist. And it worked.

However, we are in the 21st century. Globalism turned national pride into national shame and strong masculinity into toxic masculinity. The James Bond of the past is now "problematic" and modern James Bond has to comply with today's cultural orthodoxy.

The result is *No Time to Die* – a bastard product of this joyless cultural climate. Nearly everything about this movie is infused with an agenda, from Bond's entire "vibe" to the actual story which is based around viruses, DNA-enabled poisons, and the constant fear of being contaminated by something. In short, depressing, un-entertaining stuff.

Furthermore, watching this movie in 2022 is particularly mind-boggling. While the development of this movie reportedly began in 2017, its subject matter appears to be directly inspired by COVID and monkeypox epidemics. It's almost as if they knew those things would happen.

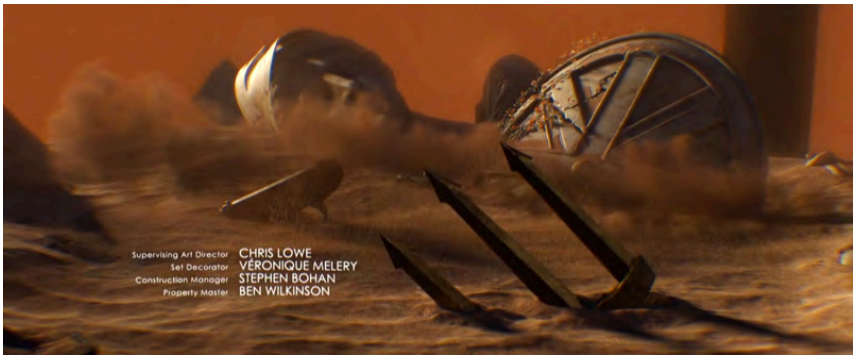
Is *No Time to Die* another example of predictive programming? Here's a look at the movie.

SYMBOLIC INTRO

Right from the opening credits, the viewers are treated with some dark, demoralizing stuff. As Billie Eilish sings the most depressing James Bond theme ever made, the visuals allude to the awfulness we are about to witness.

Britannia, the national personification of Britain, stands on guard.

Guess what happens to Britannia?



It literally falls, engulfed in sand. The globalist elite wants nations to fall in order to create a world government. James Bond's gun is also sinking. The patheticness begins.

Then, we see symbolic representations of the main plot of the movie: A DNA-targeting virus that infects and kills people.

Guns shaped like DNA strands represent the weaponization of DNA technology.

Some creepy masked figures represent the masses. The strange vegetation growing in their bodies represents the virus spreading in their bloodstream. The head of one of these figures explodes, meaning that their DNA was targetted.

Right at this point, we've got enough information to know that this movie is going to be a downer. However, on the first watch, none of these symbols really make sense. Most viewers are still pumped about watching a new James Bond flick filled with adventure and cool gadgets.

So, in which exotic location will the movie transport us to? A lab in London that makes weaponized smallpox. Fun.

SECRET VIRUS LAB

No Time to Die was made a few years before the monkeypox epidemic of 2022 which caused the WHO to declare a health emergency. Strangely enough, the movie is all about a weaponized monkeypox-like virus escaping a secret MI6 lab.

Scientists discuss the "weaponized smallpox" they've created.

One scientist says:

> "You know the SLS weaponized smallpox I was using this morning? Have you seen it?"

Then another scientist discovers they've placed a "smallpox" sticker on his lunch. It was a funny practical joke about smallpox.

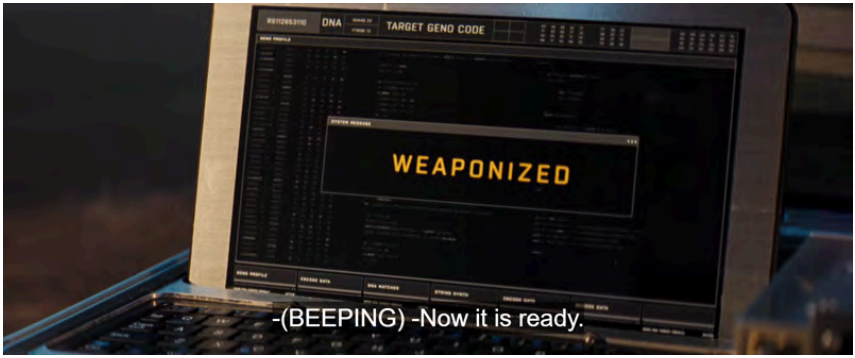
Mad at the joke, the scientist with the smallpox lunch says:

> "One day, I will put Ebola in your tea. And then I will watch as your faces sweat blood … and I will be laughing."

Watching this scene in 2022 is unsettling. It's almost as if they were trying to plant these ideas in our minds.

Then a group of bad guys break into the lab and steal the weaponized virus. Its name: Heracles.

Heracles is the name of a divine hero from Greek mythology. While he is known to be the “protector of mankind”, he died in a symbolic way: Contact with poisoned blood. In the movie, Heracles kills people by poisoning their blood.



Using a laptop, scientists can program the virus to target specific DNAs.

At one point, the head of the MI6 explains how it works:

> “They’re nanobots: Microscopic bio-robots that can enter your system by the slightest contact to your skin, programmed with DNA to target specific individuals. Heracles was designed to be the most efficient weapon in our arsenal. Passing through people harmlessly before reaching its intended target.”

However, since it was leaked from the lab and modified by rogue scientists, the virus can now target families, genetic traits, and entire ethnicities. Their conclusion:

> "You infect enough people … and the people become the weapon."

Later in the movie, some DNA-targeted people get infected with the virus. Their symptoms are strikingly similar to monkeypox.

The bad guys want to use Heracles to kill millions of people.

Weaponized viruses, DNA-targeting, and massive depopulation: Those are the ultimate fantasies of the occult elite. Appropriately enough, *No Time to Die* is littered with symbolic references to the occult elite.

OCCULT ELITE

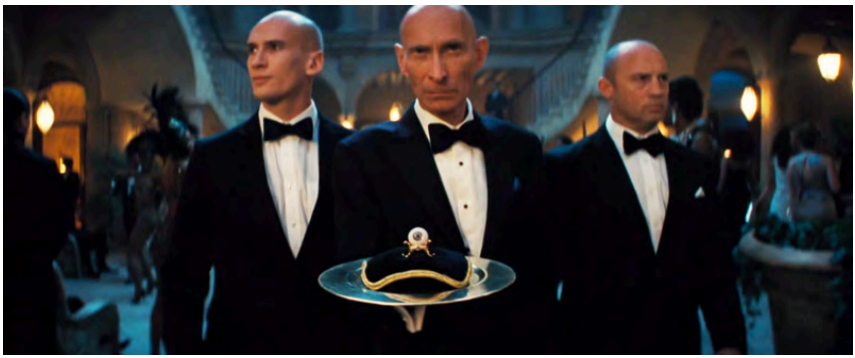
The name of the main villain in the movie is Lyutsifer Safin. His first name is a Russian transliteration of Lucifer. This specific name was chosen to make sure you understand that this is all about the occult elite.

Lyutsifer walks around with a broken mask which happens to create a subtle one-eye sign.

As you might know, the one-eye sign is the favorite symbol of the occult elite. In *No Time to Die*, the symbol is everywhere.

In one of the first scenes of the movie, a young Madeleine Swann is "watched over" by a creepy one-eye sign.

Ernst Stavro Blofeld, the main villain of the James Bond franchise, has turned into a disfigured one-eye sign.



Blofeld “attends” elite gatherings through a camera inside an eyeball.

Another bad guy has one bionic eye. It blows up when Bond kills him.

There's also some dialogue about losing one eye.

All of these references to one eye are not coincidental. Throughout history, those in power plastered the world with their symbols. Right now, the occult elite rules entertainment so the one-eye sign is everywhere.

In fact, the entire narrative of *No Time to Die* is tainted with obsessions of the occult elite. One of them: The destruction of heroic men.

THE FALL OF JAMES BOND

James Bond used to be a free, unattached, and adventurous spy who traveled to exotic locations and hooked up with alluring yet dangerous "Bond girls". And, no matter what happened to him, he prevailed – unfazed and looking sharp.

Daniel Craig's Bond is the exact opposite of what you just read. If old-school James Bond was unfazed, new James Bond is continually fazed. On a couple of occasions, he's even disrespected and humiliated.

While in Jamaica, Bond is told by a new agent named Nomi that she's 007 now. I guess James Bond is just a double zero now.

So the legendary 007 is not even 007 in his own movie. Then, we see him sitting in the passenger seat as Nomi drives him around. It's all very symbolic. It's all about subtle emasculation.

While in Cuba, Bond meets a CIA agent named Paloma who has all of the makings of a "Bond girl". However, when Bond comes on to her, she rejects him with a slightly disgusted look, as if saying "Ew, don't touch me you old perv". Why was this cringe-inducing scene kept in this three-hour movie? Because it's part of the "destroy James Bond" narrative.

Then, Bond discovers that he has a daughter with Madeleine Swann. She's the daughter of Mr. White, a villain who is part of Spectre. As seen in my 2016 article about the movie *Spectre*, this organization represents the occult elite.

In other words, Bond finds himself in a relationship with the bad guys and the occult elite in general. He's not free nor independent, he's owned and attached to Spectre. Since Bond historically represents Great Britain, his relationship with Swann represents Britain being "married" to the globalist elite (that is why we see Britannia falling during the opening credits).

Then, Bond brings his entire family through a series of dangerous situations, and he's miserable throughout the whole thing.

Bond is also miserable on a physical level.

Q injects Bond with "Smart Blood".

James Bond gadgets used to be fun and cool. Now they're injections that allow the MI6 to track his location while monitoring his vitals. That's the opposite of fun and cool. And Bond hates it.

During his final mission, Bond discovers that he's been infected with Heracles. Lyutsifer tells him that, if he gets close to Madeleine or his daughter, they will die. So Bond gets really depressed. Again.

This is James Bond's face when he kills Lyutsifer, the final villain.

Just look at his face. Pure misery. After nearly three hours of watching this thing, I had the same exact face. And it's not even over. Things manage to get worse.

With Bond's approval, the MI6 launched missiles to destroy Lyutsifer's island which was used to create the virus. However, instead of fleeing the island before the missiles explode, Bond just gives up and stays on the island. Then he dies, killed by missiles shot by his own country.

Some might say: "That's so emotional! He couldn't bare living without his family so he preferred to die. I'm in tears. 🙁 "

Hold on just a second. First, he didn't even know he had a daughter like two hours ago. And he spoke about 7 words to her throughout the movie. Maybe dying for her is not the most rational option right now.

Second, if he truly loved her, wouldn't it be preferable for him to stay alive anyways? I mean, he could have communicated with his family using Facetime or something. Wouldn't that situation be preferable to his daughter growing up knowing that her dad basically committed suicide?

Finally, it's JAMES BOND. He has access to the latest

technology available on Earth. If he remained alive for a bit, maybe a cure for Heracles could have been discovered. Then he could have lived happily ever after with his family.

But no. He had to die. Because the strong, fearless, and intelligent hero of the past does not belong in the 21st century. Modern heroes are depressed, injected with "smart blood", infected with lab-created viruses, and killed by their own country. And that's exactly what they want for you.

IN CONCLUSION

You might have noticed that *No Time to Die* irritated me a bit. And I believe this was done on purpose. Globalist-controlled media takes pleasure in corrupting popular franchises by injecting them with its toxic agenda. They know that people hate this, but they do it anyways. If they created new franchises containing their agenda, nobody would watch them. So they ride on the popularity of existing franchises while "infecting" them with their poison, the same way Heracles infected James Bond.

From beginning to end, *No Time to Die* was bleak and joyless. Because they want our lives to be bleak and joyless. The narrative revolves around viruses, DNA-targeting, medical lab leaks, and other topics that are not fun and even anxiety-inducing.

This is not entertainment, this is social conditioning. Not even James freaking Bond can escape the elite's weird weaponized viruses. What message does that send to us regular people?

In short, if someone asks you:

> "Hey, wanna watch *No Time to Die*".

Tell them:

“Sorry, *No Time to Watch*“.

Because life is too short for this crap.

THERE'S SOMETHING TERRIBLY WRONG WITH DISNEY'S "HOCUS POCUS 2"

Warning: Colossal spoilers ahead!

Once upon a time, on a brisk October evening, a family is looking for a movie to watch on Disney+. All of a sudden, *Hocus Pocus 2* appears on the screen and fills everyone with joy! The children are intrigued by the colorful thumbnail image while the parents are nostalgic about the original *Hocus Pocus*.

So the family pops some corn, sits on the couch, and puts on this spooky (but children-friendly) movie – one that is sure to put everyone in the Halloween spirit.

Then, it happens: HARDCORE INDOCTRINATION.

Indeed, *Hocus Pocus 2* was not made to simply entertain: It drills children on important social agendas. It mixes the concepts of feminism and sisterhood with satanism and witchcraft in an unholy stew that is served to unsuspecting children worldwide.

In many ways, *Hocus Pocus 2* is the exact opposite of the original *Hocus Pocus*. In the 1993 movie, the witches are, without a doubt, the villains. Why? Because they worship the devil and eat children. That's reason enough right? Then, they wreak havoc on modern-day Salem in their unique and silly way. While they're entertaining, the witches still need to be banished forever because, like, they keep LURING AND EATING CHILDREN.

In *Hocus Pocus 2*, things are way more complicated. The witches still worship the devil and eat children … but they have valid reasons to do so. They're not cursed, depraved hags anymore, they're strong and empowered women who are misunderstood.

In short, *Hocus Pocus 2* wants you to side with the witches. To do so, *Hocus Pocus 2* starts with an origin story that makes the witches sympathetic to the viewers.

THE WITCHES' ORIGIN STORY

At the beginning of the original *Hocus Pocus*, the old, creepy witches kill a young girl by sucking away her life force. As the witches regain their youthful looks, they cackle away like harpies, clearly indicating to the viewers that these wretched characters are the villains.

In *Hocus Pocus 2*, it's the complete opposite.

***Hocus Pocus 2* begins in 1653 Salem with a young version of the Sanderson sisters.**

At the beginning of *Hocus Pocus 2*, a young Winifred Sanderson celebrates her 16th birthday with her two sisters. However, the festivities are cut short when the reverend

of the village knocks on their door and orders Winifred to marry some guy she doesn't like.

When Winifred refuses, the reverend orders the sisters to be separated.

The reverend is depicted as an oppressive and ignorant figure. He represents Christianity to the viewers.

Right from the opening scenes, the viewers are made to side with the witches against the reverend and the Church in general. Everything that follows continues on the same "left-handed path".

When the three sisters flee to the woods, they hear the creepy song the witches sing to lure children:

> "Come little children, I take thee away into a land of enchantment".

That's the theme song of the occult elite.

Then, the Mother Witch appears.

In the original *Hocus Pocus*, the witches are ugly and grotesque. In *Hocus Pocus 2*, the first witch we see is a glamorous, empowered woman. Also, she has an All-Seeing Eye on her dress, indicating her allegiance with the occult elite.

After attempting to poison and eat the sisters, the Mother Witch realizes that the girls are actually potential witches. So she gives Winifred a birthday gift.

A spellbook bound by human skin and handed down by the Devil himself. Of course, there's a single eye on the book.

As the three sisters browse through the wide array of powerful spells contained in that book, they realize that they can now exact revenge on the village that banished them. This is when they realize that Satan is cool.

Then, the Mother Witch tells the sisters:

> "One day, Salem will belong to us."

Throughout the movie, there are mentions of the witches "taking back" Salem. That's because, in real life, Salem was the site of the infamous witch trials.

> The **Salem witch trials** were a series of hearings and prosecutions of people accused of witchcraft in colonial Massachusetts between February 1692 and May 1693. More than 200 people were accused. Thirty people were found guilty, 19 of whom were executed by hanging (14 women and five men).

As we'll see, this movie is actually about witches retaking Salem. And doing great PR for them.

At one point, the Mother Witch wonders why the world is "not too fond of witches". Young Mary answers:

> "Perhaps because thou eateth the children?"

The Mother Witch promptly responds:

> "How else does one stay young and ridiculously beautiful?"

With this answer, the Mother Witch's cannibalistic ways are reframed as something fabulous and empowering. What a great way of normalizing the occult elite's real-life obsession with consuming children to remain youthful (see adrenochrome).

Then, the sisters go back to the village and use the Devil's spellbook to burn the reverend's house.

Winifred watches in glee as the house burns down and the reverend yells about it being "Satan's work".

To children whose entire lives are based on their parents not allowing them to do things, watching this scene is cathartic. Black magic gave these girls the power to get back at oppressive adults and the children watching this think that it's cool.

THE HEROES ARE ALSO WITCHES

In the original *Hocus Pocus*, the hero is Max Dennison, a smart and courageous teenage boy who takes on the witches head-on.

The heroes of the original *Hocus Pocus*. Just regular kids who don't want to be eaten.

In *Hocus Pocus 2*, things are VERY different.

The protagonists of *Hocus Pocus 2* are Becca and Izzy, two teenage girls who are fascinated with witchcraft. The eyes on Izzy's shirt (right) symbolically refer to the eye on the Mother Witch's dress. They're on her side.

In *Hocus Pocus 2*, the male protagonist is a bumbling fool named Mike. Not only is he depicted as a useless, cowardly idiot, but he also keeps offending Becca and Izzy.

Every time Mike says something, the camera immediately cuts to the girls rolling their eyes in disbelief at his idiocy. In 2022, male protagonists cannot be strong, heroic, or even smart. They must be jerks. Masculinity is bad. Witches are good.

Because Mike is a representative of toxic masculinity, Becca finds it OK to mess with him. So, during a class, she freaks him out by whispering a fake spell that ends with the word “seitan” … which sounds like “Satan”.

Mike's girlfriend tells Becca that her spell ended with a word that sounded like "Satan".

Throughout *Hocus Pocus 2*, we hear expressions such as "Holy Lucifer" and "By Lucifer's hangnail". The constant invocation of satanic entities in a children's movie made by Disney is rather offputting. However, it is completely in line with the elite's agenda of normalizing everything satanic.

The same exact pattern was found in Chilling Adventures of Sabrina. In this Netflix series about a teenage witch, we keep hearing expressions such as "Holy Satan". Also, witchcraft is portrayed as a potent tool of female empowerment while nearly all males in the series are jerks who need to be punished.

In *Hocus Pocus 2*, the wannabe witches inadvertently bring back the Sanderson sisters on Halloween night by doing a ritual. Contrary to their 1993 appearance, the witches are greeted in 2022 like superstars.

SUPERSTAR WITCHES

In the first *Hocus Pocus*, the witches are not welcomed in Salem. Because, for one, THEY LURE AND EAT CHILDREN. That's a pretty good reason.

In *Hocus Pocus 2*, things are different.

As soon as they are summoned by the teenage girls, the witches put on an entertaining performance.

The lyrics of their introductory song are quite telling.

> "We were running wild and so reviled
> Raising Cain until we got exiled
> But times are changing and now we're on the attack
> Yeah, the spell is gonna hit'cha,
> Because the witches are back"

In *Hocus Pocus 2*, there's a running theme of "times changing". While, in the first *Hocus Pocus,* the witches were evil, the narrative in 2022 has changed. Today, witches are good and the movie constantly defends them.

For instance, at one point, a character says that the witches are evil because, like, THEY LURE AND EAT CHILDREN. So another character immediately defends them:

> "Only because they had to be. You know, they were ahead of their time and they were misunderstood. Then, the whole world was against them. But now, look, everybody loves them".

Yup, times have changed. When the Sanderson sisters visit 2022 Salem, they realize that the town idolizes them.

The witches meet teenagers who are dressed like them because they "worship" them. So, they take a selfie. Wow, these witches are so cool and relevant.

Later, the witches find themselves in Salem's Halloween festival. They discover that there's a contest for the best Sanderson sisters look-a-likes.

Of course, there had to be a team of drag queens. Disney has got to push that gender-blurring agenda to these children.

After the contest, the Sanderson sisters perform a song that bewitches the crowd.

This shot of young people being mind-controlled by the witches' song is an apt representation of mass media brainwashing children with its satanic agenda.

The song contains these lines:

> "One way or another
> We're going to snatch you"

The recurring theme of abducting children is upsetting in itself. But it gets worse when we realize that the witches are not actually portrayed as evil. Is it a coincidence that the logo of *Hocus Pocus 2* contains a symbol used to identify pedophiles?

The spiral in *Hocus Pocus 2* is quite similar to the spiral used to identify "Little Boy Lovers" in FBI files.

The Sanderson sisters then use the mind-controlled kids to seek out the mayor of Salem because they want to kill him. The reason: He's a descendant of the reverend. However, the

mayor is the father of Becca and Izzy's friend, so they must stop the witches … by becoming witches.

THE HEROES BECOME A COVEN OF WITCHES

In the original *Hocus Pocus*, the heroes gained possession of the Devil's spellbook and were tempted to use it against the witches. However, Binx the cat stops them and angrily yells out:

> "Nothing good can come out of that book! You got it?"

And that was the end of that. The book was evil so they didn't use it. The protagonists ultimately banish the witches with good old-fashioned wit and courage.

In *Hocus Pocus 2*, it's the exact opposite. The Devil's spellbook actually saves the day.

At the end of the movie, Becca and her friends read from the book of spells to get rid of the Sanderson sisters. They're now a coven.

The girl on the left is the daughter of the mayor who is a descendant of the reverend. Therefore, she broke her family's Puritan lineage and converted to the witches' side.

Considering the fact that the Sanderson sisters are

sympathetic figures in *Hocus Pocus 2*, they are banished from Salem in a very “compassionate” way. Instead of burning them to ashes because, like, THEY LURE AND EAT CHILDREN, the ending is all about Winifred reuniting with her sisters in a dignified matter.

At the movie’s climactic end, Winifred gets an emotional sendoff as she disappears in a magical whirlwind while “whimsical music” plays in the background.

Even the book sheds a tear for Winifred. Poor Satanic book 🙁

In short, the witches were never really the “bad guys”. They were misunderstood women who valued the importance of sisterhood.

The movie ends with the three teenage girls walking side by side, exactly like the Sanderson sisters.

Moral of the story: Evil won.

IN CONCLUSION

Comparing the original *Hocus Pocus* with *Hocus Pocus 2* is a revealing exercise. It exposes the complete reversal of morals and values communicated to children by mass media in the 21st century. Despite the fact that the witches are obsessed with luring and eating children to remain youthful, the movie portrays them as sympathetic, empowered women. The fact that they sold their soul to the Devil for witch powers was a big deal in the first movie. In the second, it is not an issue. At all.

The rest of the movie is all about teenage girls discovering the powers of witchcraft and the joys of forming a coven of witches. Of course, this implies that they'll eventually have to submit to Satan and eat children to stay alive. But, hey, it's 2022. We're cool with that now.

So, the family that simply wanted to watch a fun Halloween movie ended up being subjected to a session of indoctrination that culminated with three teenage girls converting to Satanism. The end.

RITUALS AND ADRENOCHROME: THE DARK MEANING OF "THE WATCHER", A NETFLIX SERIES BASED ON A TRUE STORY

Warning: Colossal spoilers ahead!

The Watcher is a Netflix series based on the true story of the Broadduses, a family that received a series of disturbing letters after purchasing a home in 2014.

The letters and the saga that ensued were documented in a 2018 New York Magazine article that detailed the creepy contents of the letters. After years of investigations and all kinds of twists and turns, the culprit was never found … Or is it all a cover-up?

MYSTERIES | UPDATED OCT. 11, 2022

The Watcher A family bought their dream house. But according to the creepy letters they started to get, they weren't the only ones interested in it.

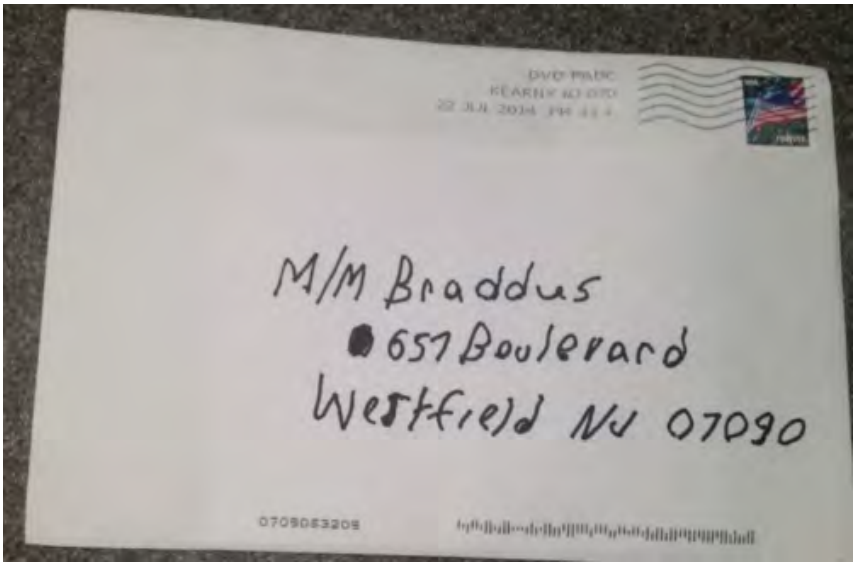
The home, 657 Boulevard in Westfield, New Jersey. Art: Gerald Sieta

The article that inspired the Netflix series.

While the Netflix series is considered to be a work of fiction, its premise closely follows what happened in real life.

THE TRUE STORY

After purchasing a stately, six bedrooms house in the affluent town of Westfield, New Jersey, the Broaddus family started receiving bizarre and increasingly threatening letters from a stalker named The Watcher.



One of the actual envelopes that were sent to the family.

The first letter alluded to the long history of the house and the potential secrets it might hold. More disturbingly, the letter also mentions the three children of the family, calling them “young blood”. Here’s the first letter.

> Dearest new neighbor at 657 Boulevard, allow me to welcome you to the neighborhood. How did you end up here? Did 657 Boulevard call to you with its force within?
>
> 657 Boulevard has been the subject of my family for decades now and as it approaches its 110th birthday, I have been put in charge of watching and waiting for its second coming. My grandfather watched the house in the 1920s and my father watched in the 1960s. It is now my time. Do you know the history of the house? Do you know what lies within the walls of 657 Boulevard? Why are you here? I will find out.
>
> I see already that you have flooded 657 Boulevard with contractors so that you can destroy the house as it was supposed to be. Tsk, tsk, tsk … bad move. You don’t want to make 657 Boulevard unhappy.

> You have children. I have seen them. So far I think there are three that I have counted.
>
> Do you need to fill the house with the young blood I requested? Better for me. Was your old house too small for the growing family? Or was it greed to bring me your children? Once I know their names I will call to them and draw them too [sic] me.
>
> Who am I? There are hundreds and hundreds of cars that drive by 657 Boulevard each day. Maybe I am in one. Look at all the windows you can see from 657 Boulevard. Maybe I am in one. Look out any of the many windows in 657 Boulevard at all the people who stroll by each day. Maybe I am one.
>
> Welcome my friends, welcome. Let the party begin,
>
> The Watcher

In short, this letter is a parent's worst nightmare. Two weeks later, the family finds a second letter. And it is worse.

> I am pleased to know your names now and the name of the young blood you have brought to me. You certainly say their names often.
>
> 657 Boulevard is anxious for you to move in. It has been years and years since the young blood ruled the hallways of the house. Have you found all of the secrets it holds yet? Will the young blood play in the basement? Or are they too afraid to go down there alone. I would [be] very afraid if I were them. It is far away from the rest of the house. If you were upstairs you would never hear them scream.
>
> Will they sleep in the attic? Or will you all sleep on the second floor? Who has the bedrooms facing the street? I'll know as soon as you move in. It will help me to know who is in which bedroom. Then I can plan better.
>
> All of the windows and doors in 657 Boulevard allow me to watch you and track you as you move through the house. Who am I? I am the Watcher and have been in control of 657 Boulevard for the better part of two decades now. The Woods family turned it over to you. It was their time to move on and kindly sold it when I asked them to.

> I pass by many times a day. 657 Boulevard is my job, my life, my obsession. And now you are too Braddus family. Welcome to the product of your greed! Greed is what brought the past three families to 657 Boulevard and now it has brought you to me.
>
> Have a happy moving in day. You know I will be watching.

Judging by the contents of this letter, The Watcher lives close to the house and has intimate knowledge of it. Despite the fact that there can't be that many suspects, police were never able to pinpoint the author. That's especially baffling considering that the letters were delivered in lick-sealed, handwritten envelopes.

Some believe that this is all a cover-up and that the police are in on it. The Netflix series takes this premise and takes it to some very dark places.

THE SERIES

The Brannocks – a fictionalized version of the real-life Broadus family.

Created by Ryan Murphy (*American Horror Stories*), *The Watcher* incorporates facts from the real story while

introducing several disturbing elements … that might be true. For instance, in the series, The Watcher is suspected to be a member of a satanic cult that extracts adrenochrome from babies in occult rituals. This might sound like a reach. However, the real letters did repeatedly lust over the children's blood.

Beyond the actual letters, the series explores various themes relating to modern society, turning this story about a family buying a house into a commentary on the pitfalls of modern life. Indeed, as the series progresses, the house ends up representing a toxic society controlled by a twisted elite while the Brannocks represent the typical American family that attempts to flourish inside of it. Here's a deeper look at the themes of the series.

UNWELCOMED

In the series, it is quickly established that the Brannocks are buying a house that's too expensive for them. Wanting to offer their children a spacious house in a safe neighborhood, the Brannocks used all of their savings, stocks, and IRAs to finance the house.

Dean Brannock, the head of the family, really wants his family in that house.

To justify his decision, Dean says:

> “This is America, right? Everybody buys a house they can’t afford”.

Right from the start, we are introduced to one powerful way society is controlled by the elite: Crippling debt.

The Brannocks quickly realize that they don’t “belong” in that house and the elite society it represents. Then, they receive a letter from The Watcher (the same real-life letter quoted above) that confirms this fact.

To make things worse, creepy neighbors keep telling the Brannocks that they’re watching them.

When they go to the police, the Brannocks realize that something is off.

The detective says that he knows about their financial situation.

The detective strongly encourages the Brannocks to install cameras around the house to feel more secure.

Conveniently enough, a dude named Dakota who runs a security company shows up at their house and sets everything up at a great price.

While the cameras are there for “security”, they also cause the Brannocks to be watched at all times. Like many other themes in this series, this can be applied to society in general.

There’s another important theme in the series that can be applied to society in general: The sexualization of minors.

SEXUALIZING THE GIRL

A major storyline in the series involves the sexualization of 16-year-old Ellie Brannock and her father's reaction to it. While this narrative has nothing to do with the true story of The Watcher, it fits perfectly the wider meaning of this series: The corruption of American society.

Shortly after moving in, Ellie finds lipstick inside the house and immediately puts it on.

After putting the lipstick on, she says "Hey, sailor".

The words "Hey, sailor" are not random flirtatious words. There's some history behind these words.

> "Hello, sailor" is a sexual proposition made to a sailor, presumably by a prostitute or promiscuous woman supposing the sailor to be male and sexually frustrated after a long time at sea."
> -En-Academic, "Hello, sailor"

In short, the house (which represents an elite-controlled society) "offered" Ellie the lipstick which represents her sexualization.

Then, things get rather uncomfortable. While Ellie puts on lipstick and imitates a prostitute, her parents are having sex

in the other room. However, they are interrupted by Ellie calling them.

That's a weird joke to tell your teenage daughter.

So they stop and go see her. Dean, whose presumably still hot and bothered by the interrupted sex, starts obsessing about his daughter's lipstick.

The entire series is weirdly focused on youth.

While Dean doesn't approve of his daughter wearing lipstick, Dakota, the 19-year-old security guy, loves it.

Then, the series dedicates lots of time playing around with the taboo of a minor getting involved with an adult.

Ellie tells Dakota that she's "jailbait" … but in a flirtatious way.

In a later scene, Ellie lures Dakota into a pool and asks him to kiss her. Then Dakota asks:

– How old are you?

– 16.

– See, I'm 19. I could get in trouble.

– Yeah, well, then, that just makes it more exciting doesn't it?

– Yes.

Then they kiss. That's the kind of dialog a pedo would come up with.

Meanwhile, Ellie's father is increasingly obsessing over his daughter's sexualization. And his wife finds it weird. She tells her friend:

> "It's Ellie. The way he talks to her. She's a teenager now, and he just rides her. You know, if her shirt falls off her shoulder … it's ridiculous, its weird.
>
> And then he gets all defensive, saying things like "I don't want my daughter to be sexualized". And, I'm like, "you're the one who's sexualizing her. She's just being a child".

To sum up this storyline: The house (which represents the elite's society) offers Ellie the "tool" for her sexualization. After getting involved with an adult, her father attempts to stop all of that. However, he gets accused of obsessing over her sexuality, leaving him feeling angry yet powerless.

In the end, this all falls into the elite's wider plans of normalizing the sexualization of minors. Because they're pedophiles who prey on children. And you don't even know half of it.

They don't only want to sexualize children. They want their blood.

BLOOD SACRIFICE

In an attempt to gather more information about The Watcher, Dean Hannock meets up with Andrew Pierce, a previous owner of their house. He tells him that the house – and the entire neighborhood – holds dark disturbing secrets.

The previous owner of the house explains what the neighbors are into.

Pierce shows Dean Brannock a letter he received from The Watcher.

> "Will you sacrifice your wife or son? The house prefers young blood. It may be old now, but it still lives. As do I. And I will make sure this house endures no matter the cost. Soon, you will need to choose, Mr. Pierce. You must present a blood offering."

Apparently, to be accepted into that house, blood must be offered. Then, Pierce explains what happened when the neighbors babysat his son.

> "He was over at Mitch and Mo's. Said he was playing in their bedroom and he went down to the living room and there were all these old people, standing in a circle, in long red robes. And they're chanting. And, in the middle of the circle, there's this little baby on an altar. They had slit its throat. They were drinking its blood."

The neighbors chant around a dead baby on an altar.

He explains to Dean:

– They are drinking the blood of children.

– I'm sorry. Why are they doing this again? To look younger?

– I looked it up. There are these cults, right, and there is something in the blood called adrenochrome that's excreted from the body by fear and they f*cking feed off of it.

Pierce also explains that there are secret tunnels leading to the basement of the house.

One time, he found an adrenochrome-depraved neighbor in his basement sucking blood from his son.

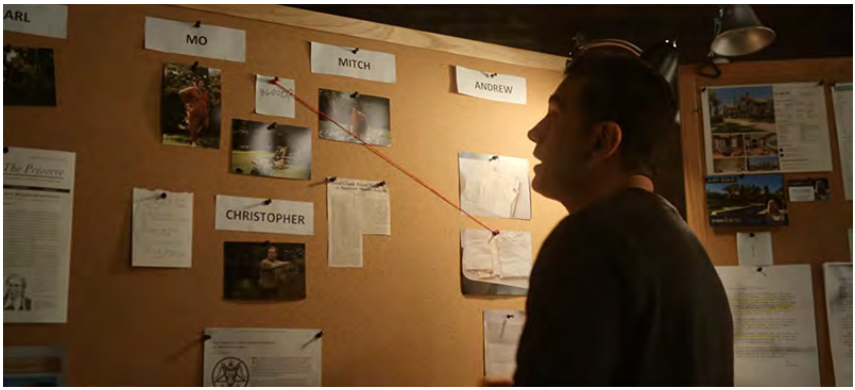
Considering the fact that the house represents an elite-controlled society, the fact that there are tunnels in the basement is highly symbolic. It represents the secret network of blood-sucking pedophiles that operate right in society's "basement".

While Dean is uncovering these disturbing truths, he's also kind of losing it. Especially because he cannot prove any of it conclusively and authorities refuse to investigate these claims. In other words, he's turning into a stereotypical "conspiracy theorist".

BREAKDOWN

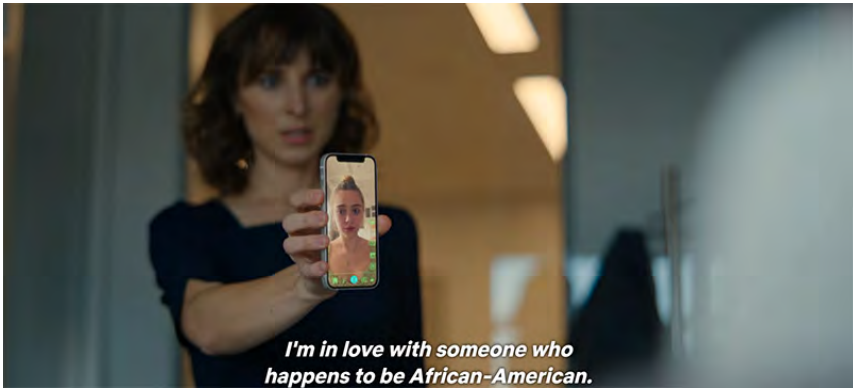
Dean, the once proud and successful head of the family, is now a broken man.

Worried about the sexualization of his daughter, his neighbors being adrenochrome Satanists, and The Watcher taunting him, Dean wants to know the truth. However, this obsession is costing him. He cannot focus on work, he cannot please his wife and he's becoming highly irritable.



Dean spends a lot of time staring at a stereotypical "conspiracy" corkboard, complete with red strings.

Meanwhile, his family is turning against him.



To get back at her father, Ellie makes a TikTok accusing her father of being a racist.

Of course, everybody sees the video, and Dean's reputation is destroyed.

Meanwhile, Nora is encouraged to get a divorce and sell the house.

In short, the Brannock family (who lives in a house that represents the elite's society) is on the verge of imploding. Considering the fact that the elite is in an all-out war against the nuclear family, this makes sense.

In the end, the Brannocks eventually sell the house and move back to New York City. While the family stayed together, its issues are not solved. Dean remains obsessed with The Watcher and cannot get on with life without solving the case. He knows that there's a deeper truth out there but he cannot prove it – a fact that drives him mad.

Despite the fact that they're out of the house, they've been "infected" by its evil energy.

Nora is now … a watcher.

On a wider scale, once the masses get in contact with the elite's society, they get infected by it. Even after realizing that it is highly toxic, they cannot help but be fascinated and wonder about the dark forces behind it all.

IN CONCLUSION

While *The Watcher* appears to be a series about a haunted house, the themes tacked on to the story give it another dimension. In *The Watcher*, the house represents a society controlled by a sick occult elite. To represent this fact, a satanic cult that lusts for "young blood" has access to the house using tunnels.

The Brannocks moving into that house represent the American family attempting to flourish in the elite's society. However, there are many pitfalls. The family is now financially vulnerable, it is constantly monitored through cameras, the daughter becomes sexualized and the wife thinks that she can do better. On top of it all, they realize that "respected members of the community" are actually Satanists who crave the blood of children.

In short, *The Watcher* is the occult elite laughing at you.

Through symbolism, they're telling you how they poison society and break down families. They tell you that you might be right for pointing this out but you'll still be called crazy for doing so.

And, as you watch this Netflix series about people obsessing over the elite, you realize that they're turning everyone into … watchers.

THE OCCULT MEANING OF "GUILLERMO DEL TORO'S PINOCCHIO"

Warning: Ginormous spoilers ahead!

Guillermo del Toro is a movie director known for combining fairy tales with elements of horror, in a distinctive visual style that tends towards the grotesque. He is also known for crafting stories that take place in oppressive contexts where fascism, fatherhood, and Christianity are recurrent themes. His latest movie – *Guillermo del Toro's Pinocchio* – perfectly encapsulates all of these characteristics. In fact, the movie is so quintessentially Guillermo del Toro that his name is embedded right in the movie's title.

Guillermo del Toro's version of *Pinocchio* is rather dark, creepy, and off-putting. While those who are familiar with the director's style probably expected it, I'm convinced that quite a few parents thought that this would be a children's movie. I mean, it can easily be found in the "kids" section of Netflix.

The movie's thumbnail, as seen on Netflix. It definitely looks like a children's movie … until one realizes that Pinocchio's nose is rather … phallic.

While everything about this movie – from the source material to the stop motion visual style – screams out "children's movie", del Torro himself said that it was not made for children.

> "It's not necessarily made *for* children, but children can watch it."

Sure, children *can* watch it, but don't expect them to see the cute, rounded Pinocchio of the classic Disney movie. Nope, del Torro's version of Pinocchio is an off-putting, jittery, and unstable pile of twigs whose limbs keep bending in all kinds of unnatural ways. Also, he dies several times during the movie. Furthermore, the story spends lots of time dwelling on dark concepts such as war and mortality while taking place in a universe that's populated with lots of creepy creatures. In short, this movie can easily turn into nightmare fuel for children.

But beyond the overall creepiness of this movie, *Guillermo*

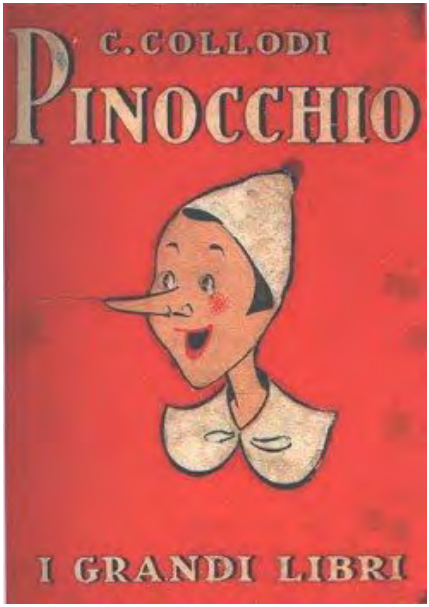
del Toro's Pinocchio communicates a profound occult message. And that was to be expected from del Toro.

In my 2010 article about del Toro's *Pan's Labyrinth*, I looked into the intense occult symbolism of the movie. I won't explain the entire thing here however, in this case, a picture is worth a thousand words.

This screenshot sums up *Pan's Labyrinth*: The horned god Pan "initiates" a young girl named Ophelia. And it's all very creepy.

Pan's Labyrinth shares several similarities with *Guillermo del Toro's Pinocchio*: It takes place in a fascist regime (Franco's Spain), the main character is a child and there's a horned monster acting as a guide throughout. More importantly, the movies share a similar "moral of the story".

A VERY DIFFERENT PINOCCHIO



Carlo Collodi's *Le Avventure di Pinocchio* published in 1883.

In my article about Disney's *Pinocchio,* I explained that the original story was written by an Italian Freemason named Carlo Collodi. In an essay called *Pinocchio, mio Fratello* (*Pinocchio, my Brother*) Italian Freemason Giovanni Malevolti writes:

> *"There are two ways to read "The Adventures of Pinocchio". The first is what I would call "profane" where the reader, most probably a child, learns about the mishaps of the wooden puppet. The second is a reading from a Masonic point of view, where heavy symbolism will complete, without replacing, the simple and lineary narration of events".*
> – Giovanni Malevolti, *Pinocchio, mio Fratello* (free translation)

When one reads Collodi's story from a Masonic point of view, the story of Pinocchio is about esoteric initiation. After rejecting the pitfalls and temptations of the material world,

Pinocchio becomes a “real boy” – a spiritually illuminated being. Indeed, the protagonist ascends to a form of godhood through self-improvement in a narrative that’s in line with Freemasonry’s Gnostic philosophy. In fact, the name Pinocchio is believed to be constructed from the words *pino* (pine tree) and *occhio* (eye) – a reference to the pineal gland (which contains the word pine). In occult teachings, spiritual illumination is said to be achieved through the activation of the pineal gland.

Despite some differences, Disney’s 1940 movie adaptation of this story kept all of the esoteric elements intact. Considering the fact that Walt Disney was rumored to be a Freemason, some argue that he perfectly understood the story’s occult meaning and, for this reason, he purposely selected this tale for Disney’s second animated ever.

With all of that being said, *Guillermo del Toro’s Pinocchio* does not follow Collodi’s narrative at all. It is not about improving one’s flaws anymore, it is about the rest world accepting the. Thus, if Collodi’s *Pinocchio* can be described as “gnostic”, del Toro’s version can be described as “crypto-satanic”.

Here’s a look at the movie.

TRAGEDY-STRICKEN

Guillermo del Toro’s Pinocchio takes place in Mussolini’s Italy prior to World War II. Despite this ominous context, old man Geppetto is living his best life with his son Carlo.

Carlo and his father spend lots of time at their local church where Geppetto was commissioned to build a large crucifix. And, yup, that priest has creepy features – that's part of del Toro's narrative.

Then, tragedy strikes.

The village is bombed by planes from an unnamed country and the church burns down … with Carlo still in it.

The movie makes it clear that the last thing seen by Carlo was the crucifix. The message: Jesus did not save him.

There are joints on Jesus' shoulders – not unlike a marionette. Pinocchio will be likened to Jesus on numerous occasions throughout the movie.

Carlo's death leads Geppetto to spiral into complete despair. Until he creates a replacement. An unholy replacement.

UNHOLY CREATION

Geppetto spends years crying and drinking next to his son's tombstone. Clearly, his Christian faith did not help him go through this ordeal.

But one day, Geppetto gets angry and cuts down the pine tree that grew from a pinecone he planted when Carlo died.

Geppetto feverishly chops and bangs at pieces of wood in order to recreate Carlo … until he passes out drunk.

Then, supernatural beings get involved in the creation of Pinocchio. Sebastian J. Cricket (del Toro's version of Jimeney Cricket) says:

> "In my many wondering on this Earth, I've learned that there are old spirits living in the mountains, in the forests, who rarely involve themselves in the human world. But sometimes they do."

The spirits are depicted as eyeballs flying around the Earth. This reference to the occult elite's favorite symbol (the all-seeing eye) is a hint telling us that this story fits their current agenda.

Then, the Wood Sprite materializes to give life to Pinocchio.

This is not the Blue Fairy from Disney's Pinocchio. First, she's wearing a mask, leading us to ask: What is hidden behind it? Second, she doesn't have eyes – just light emitting from the eye sockets. However, there are eyeballs all over the spirit's wings.

In short, this thing is rather creepy. With that being said, the makers of the movie chose the perfect actress to voice the Wood Sprite. Can you guess who?

Tilda Swinson. She creeps me out.

When Geppetto wakes up, he makes first contact with Pinocchio. And it is not wholesome.

Pinocchio pops out of nowhere, all unstable, with his limbs bending in upsetting ways. Also, there's a hole where the heart should be.

In short, one can characterize the creation process of Pinocchio as “unholy”. And the church-going people of the village immediately realized it.

When Geppetto brings Pinocchio to the church, people call the puppet the “work of the devil”.

The church people also call Pinocchio “demon”, “witchcraft” and “mallochio” (evil eye). Then, the priest berates Geppetto.

> “This is a House of God! You drunken fool! You carving this thing while our blessed Christ hangs unfinished all these years? Take that unholy thing away. Take it away now!”

When one understands the occult subtext of the movie, those calling Pinocchio “the work of the devil” are pretty much correct. However, considering the fact that Pinocchio and Geppetto are the protagonists of the movie, the church people are portrayed as ignorant and close-minded rubes who, according to Geppetto, “do not understand what they don’t know”.

The priest, the Podesta (an officer of Mussolini's regime), and his son all give the same salute. The message: They are part of the same system and they are the real puppets.

In the social context of the movie, where the Catholic church and Mussolini's regime form an oppressive entity, Pinocchio becomes a rebel who questions and disobeys the prevailing dogma.

While Pinocchio also questions Jesus himself, the movie draws several parallels between them both.

In this scene, Pinocchio compares himself to Jesus by observing that "he's made of wood too". Furthermore, the scene purposely showcases the nails on Pinocchio's back … not unlike the nails on Jesus.

As the movie progresses, we see more subtle yet obvious links between Pinocchio and Jesus.

At one point, Pinocchio is "crucified" by Count Volpe.

And, like Jesus, Pinocchio resurrects. Several times. And it's definitely not God doing the resurrecting.

RESURRECTED

Throughout the movie, various forces attempt to exploit Pinocchio's unique characteristics for their own benefit. Like in the original story, Count Volpe recruits Pinocchio to join the circus. While, at first, Volpe spoils Pinocchio, he quickly becomes abusive. Also, he uses him for pro-Mussolini propaganda. Then, Podesta, who realizes that Pinocchio cannot die, recruits him to become a soldier.

In both cases (and others), Pinocchio disobeys orders and ends up dead. Then, he goes through a strange process that brings him back to life.

Each time Pinocchio dies, he's transported by creepy, half-skeleton rabbits who sing an ominous song about death.

Then, Pinocchio goes through a door that symbolically depicts the infinite cycle between life and death.

Inside, Pinocchio meets Death – the sister of the Wood Sprite.

Death wears a mask similar to the Wood Sprite's (what hides behind it?). It also has gigantic horns inside which are numerous eyeballs. There's definitely a Baphomet/Satan vibe happening here.

Guess who voices Death?

Tilda Swinton. She really creeps me out.

Death explains to Pinocchio that he was not supposed to be alive and, since he can never truly die, he'll never be a "real boy". However, in order to save his father, Pinocchio agrees to become a mortal. Then, he drowns.

While Pinocchio was supposed to be dead for good, the Wood Spirit resurrects him again. They really like that unholy creation.

The movie ends the same way it began: With a grim focus on death and tombstones.

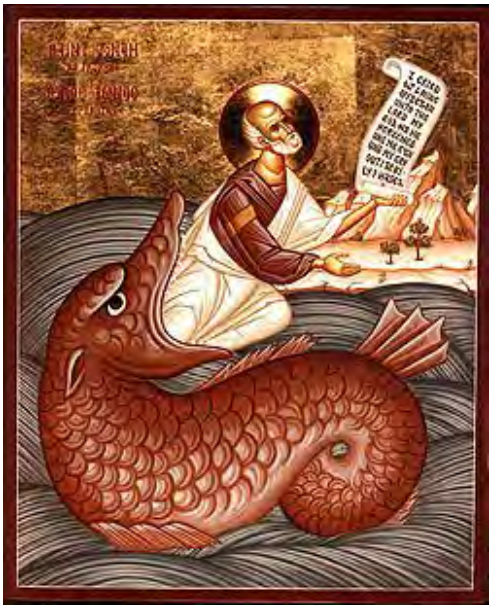
Pinocchio outlives his father and the cricket.

Then, the children who watched that movie go to bed with these images in their minds.

THE (TWISTED) MORAL OF THE STORY

Unlike the original story (and the Disney movie), Pinocchio never becomes a "real boy". He never learns from his mistakes and he never improves himself. In fact, he even embraces his flaws to get out of difficult situations.

In the original story, Pinocchio is trapped inside a whale to eventually emerge transformed. This bit refers to the biblical tale of *Jonah and the Whale* which symbolically represents spiritual rebirth.



Jonah emerges from the whale with the Word of God.

In del Toro's version, Pinocchio escapes the whale by purposely lying, which causes his nose to grow to the point of becoming a giant pole. This difference from the original story is highly symbolic. Instead of emerging spiritually transformed, Pinocchio effectively sins to get out of the sea monster.

In the end, Pinocchio does not change, it is those around him who do. In a final epiphany, Geppetto says to Pinocchio:

> "I was trying to make you someone you were not. So don't be Carlo or anyone else. Be exactly who you are. I love you exactly as you are."

This is a heartwarming moment … until we realize that Geppetto is actually talking to an unholy, artificial creation with a hole instead of a heart.

IN CONCLUSION

In many ways, del Toro's retelling of the classic tale of Pinocchio is in line with the current narrative in popular culture. Instead of valuing self-improvement (whether it be mental, physical, or spiritual), we are told to embrace flaws and deviance. Instead of pushing toward what is good and natural, we are told to accept the wrong and the unnatural. And, sometimes, the outright evil.

In del Toro's movie, Pinocchio represents an artificial, unholy force that exists in society. And those who reject it are the evil ones – until they change. But Pinocchio doesn't change. And, when he dies, a horned Baphomet creature brings him right back. Why strive for perfection through effort, discipline, and sacrifice when you can just wallow in your general foulness?

In short, while the original Pinocchio was about transcending the pitfalls of the material world, Guillermo del Toro's version is all about embracing them … which happens to be the very basis of satanism.

THE HIDDEN MESSAGES IN "BLONDE": MARILYN MONROE'S LIFE AS AN INDUSTRY SLAVE

Most reviews of *Blonde* describe the movie as a long, difficult, and miserable experience. Deemed unnecessarily cruel and dehumanizing by many, the hate towards the *Blonde* culminated in two Razzie awards nominations: Worst Picture and Worst Director.

Interestingly enough, *Blonde* might also win an Oscar. Indeed, Ana de Armas (who plays the role of Marilyn) was nominated for Best Actress. This leads us to a profound existential question: Can an actress be exceptionally good in a movie that is exceptionally bad?

Well, for many, good acting equals lots of crying. If that's the case, then throw the Oscar right at Ana de Armas because she cries in nearly every scene of the movie. It is honestly overwhelming.

Not only is this excessive crying exhausting to watch but it genuinely gets one concerned about the toll of this role on the actress herself. It is at this point that one realizes that there's also something "off" about *Blonde:* It is not a biographical movie, it is torture porn. It is not about Marilyn Monroe's life, it is about watching Ana de Armas suffer through trauma, turning the movie's viewers into some kind of sadistic voyeurs.

While the offputting disposition of this movie caused it to accumulate terrible reviews, it does accurately reflect

Hollywood's bizarre, perverted, and obsessive relationship with Marilyn Monroe.

Because Monroe has a special status to the Hollywood elite: She is the ultimate industry slave prototype, the precursor of the modern industry slave. And *Blonde* was all about Ana de Armas becoming yet another celebrity undergoing "Marilyn Monroe programming".

PROTOTYPE OF THE MODERN INDUSTRY SLAVE

Left: Monroe sings "Happy Birthday" to JFK wearing the iconic "diamond dress". Right: Kim Kardashian wears this very dress at the MET Gala (with blonde hair).

If you've read previous articles on this site (especially my series of articles The Hidden life of Marilyn Monroe), you are probably aware of the dark truth about Marilyn Monroe: She was a Monarch mind control slave that was completely controlled by the Hollywood elite from a young age.

> Marilyn Monroe was an orphan, and during her infancy the Illuminati/CIA programmed her to be a Monarch slave. Before becoming an actress, while she was still a stripper, she spent time with the founder of the Church of Satan Anton LaVey.

> Victims of LaVey have pointed him out as a mind-control programmer. (…)
>
> Marilyn was allowed to have no personal life, outside of the dictates of her programmers and her masters. The programmers and users bore down so hard on controlling Marilyn that they repeatedly came close to driving her insane.
> – Fritz Springmeier, The Illuminati Formula to Create a Mind Controlled Slave

Monroe's entire life was tightly controlled by her handlers and one way to keep MK slaves under control is to make them endure terrible traumas (i.e. forced abortions). Furthermore, according to occult researchers, Monroe was a Presidential Model – a sex slave programmed to "service" powerful people, including JFK himself. Considering the fact that, in the MK system, diamonds are used to identify Presidential Models, the diamond dress seen above takes on a much darker meaning.

While Netflix advertised *Blonde* as a "fictionalized" take on Monroe's life, it does depict some of these hidden facts about her life. However, instead of being informative or eye-opening, the movie turns Marilyn's suffering into a disturbing form of "entertainment".

In short, this is all about cementing Marilyn's legacy as an industry slave prototype. Monroe was not merely an MK slave, she was THE MK slave. And the lives of countless modern celebrities follow Monroe's script (i.e. Britney Spears). In fact, nearly all modern "sex kitten" celebrities have to "channel" Marilyn at one point or another in their career. It has become a bizarre Hollywood initiatory ritual.

And Ana de Armas went all in.

ANA DE ARMAS AS MARILYN

In *Blonde*, Ana de Armas looks like Marilyn Monroe. But she mostly looks like Ana de Armas (disguised as Marilyn).

Considering the fact that Ana de Armas was nominated for an Oscar for this role, one would think that she was indistinguishable from the original Marilyn. But that is not the case. She was very distinguishable. While the hair, makeup, and wardrobe are rather spot-on, de Armas' Cuban accent is simply too obvious to ignore.

The net result: There is no suspension of disbelief. It rather feels as if we're watching Ana de Armas – in disguise – reliving Monroe's life as a Hollywood MK slave.

For instance, in *Blonde*, Marilyn gets her first role after an "audition" with a Hollywood executive named Mr. Z.

Marilyn is bent over and raped by Mr. Z as she appears to be dissociating (a defense mechanism of MK slaves).

The character of Mr. Z appears to be a reference to the actual 20th Century Fox film producer Darryl F. Zanuck. Although there are no official records of him raping Monroe, he was known for exchanging sexual favors for roles (he even called actresses “studio hookers”).

When Monroe gets pregnant with the son of Charlie Chaplin, she’s encouraged to get an abortion. On her way to the hospital, she changes her mind. However, everyone ignores her. In other words, she was forced to get this abortion.

In a particularly upsetting scene, we see Monroe undergoing an abortion as she repeats to the doctors "my mind's my own to change". However, everything about that scene confirms that her mind was definitely not her own. Furthermore, the massive spotlight makes it look as if she's filming a movie scene, hinting at the fact that this traumatic event is part of her "role" as Monroe.

During the abortion, Monroe finds herself inside her childhood home (she's dissociating). The burning home represents her core persona being destroyed by the trauma.

In *Blonde*, even Monroe's iconic flying skirt moment is tainted with pure misery.

Sad, ominous music plays in the background as we see Ana de Armas cosplay Monroe's moment in slow motion.

Throughout the film, scenes of Marilyn's adoring fans have a nightmarish quality to them. These men look angry, menacing, and nearly possessed.

After the skirt stunt, Monroe gets beaten by her husband Joe DiMaggio for "showing her crotch to everybody". There is no joy in this movie, only suffering.

THE BABY AND THE ROSES

After divorcing DiMaggio, Monroe marries playwright Arthur Miller and gets pregnant. There's some interesting symbolism surrounding this pregnancy and it involves red roses.

As Marilyn is cutting roses in her garden, she talks to her unborn baby. It replies that it's the same baby that was aborted previously.

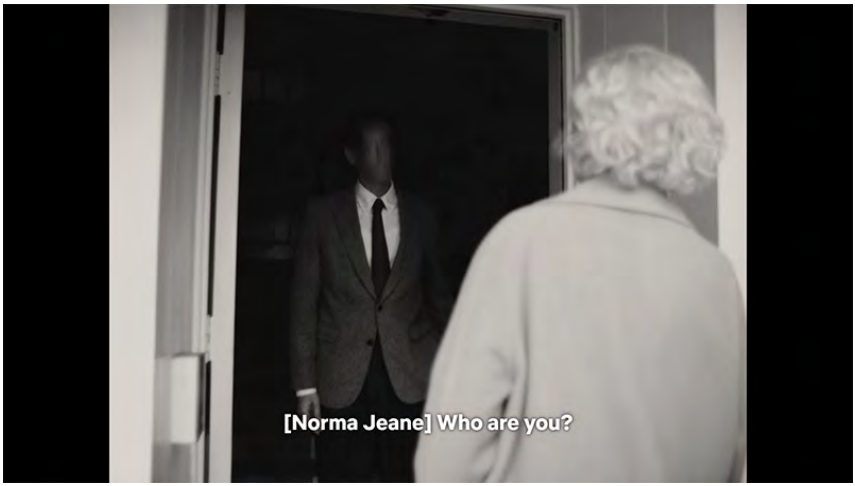
People in mass media complained about that scene, calling it "anti-abortion". Yup, amid all of the awfulness on display in that movie, these people find a way to get offended by a mother talking to her unborn child. By doing so, they're completely missing the true meaning of these scenes.

Of course, the worse happens to Monroe. She falls down, hits her stomach, and kills the baby.

After falling down, Marilyn's rose-patterned dress gets bloody.

After losing her baby, Marilyn is in a room that's completely wallpapered with roses. Also, her mirrors are broken – a classic symbol representing the fragmenting of an MK slave's persona after trauma.

The omnipresence of red roses in these scenes gives the death of this baby a ritualistic dimension. The subtle message: It was less an accident than it was a blood sacrifice.



After the loss of the baby, Monroe is so traumatized and dissociative that she doesn't recognize her husband, as illustrated by the creepy blur effect on his face.

To keep the highly depressed and unstable Monroe productive, she's drugged by her handlers on movie sets.

As Monroe breaks down, she is injected with a cocktail of drugs, namely Benzedrine and Codeine. Meanwhile, her make-up artist Allan Whitey" Snider tells her that he'll "conjure Marilyn within the hour". That means that he'll trigger her alter-persona.

Then, things manage to get worst.

JFK'S SEX SLAVE

While it is usually said that JFK had an "affair" with Monroe, *Blonde* clearly depicts a different situation: Marilyn was his Beta Kitten slave.

Secret service agents forcibly carry Marilyn to JFK's room as she asks if she's "meat to be delivered". Pretty much.

When she enters JFK's room, the viewers are treated to one of the movie's most controversial scenes: A long, drawn-out, close-up shot of Marilyn performing fellatio on JFK. While this is happening, we hear Marilyn's dissociative thoughts.

> "Who brought me here … to this place? Was it Marilyn? But why does Marilyn do these things? What does Marilyn want? Or is it a movie scene?"

For a brief moment, we see Marilyn "servicing" JFK on the big screen of a movie theatre.

This is one of these scenes that are actually about Ana de Armas and not Marilyn Monroe. It is de Armas who performed this near-pornographic scene (disguised as Monroe) for the masses to see. She's a descendant of the Marilyn Beta Kitten prototype.

After the fellatio, JFK hits Marilyn in the screen goes blank.

When Marilyn wakes up, she's bloody and completely out of it, strongly hinting at the fact that she was violently raped. Evidently, this was not simply an "affair". Marilyn was a slave in an elite sex trafficking ring.

Then, Marilyn gets pregnant with JFK.

Law enforcement agents snatch her from her house and force her to get yet another abortion. You don't want to know what the occult elite does with these aborted fetuses.

Faced with more trauma, Marilyn dissociates yet again.

Then, things manage to get worse.

THE DEATH HOUSE

***Blonde* recreated Marilyn's infamous death photo … inside the actual room she died in.**

In past articles, I highlighted how mass media loves recreating Marilyn's death photo (i.e. Madonna). There's

something about this broken celebrity laying dead next to bottles of pills that excites the Hollywood elite.

In *Blonde*, Ana de Armas not only recreates this picture, but she also relives Marilyn's last days inside the actual house where she died. This situation has "bad mojo" written all over it and that's exactly what happened. In an interview, the movie's director Andrew Dominik said:

> 'We were chasing her ghost around. We started filming the movie on the anniversary of the day that she died which was not planned, I only realised it the day before.
>
> 'When we were shooting on that first day it was the apartment that she had lived in with her mother. The room she dies in the film is the room she died in. Her dust is everywhere in Los Angeles. It definitely took on elements of being like a séance. 'She transported me to a different time and place. Ana has definitely channeled her.'
> – Daily Mail, Ana de Armas felt the spirit of Marilyn Monroe 'close to us' when filming Blonde in her old house

Notice that the director said that de Armas "channeled" Marilyn. That's the word they always use when a celebrity follows Marilyn's programming.

As Marilyn walks around her room in a dazed, dissociative state, unidentified “agents” lurk in the shadows.

On numerous occasions during the movie, we hear telephones ringing. At one point, when she answers, we hear strange sounds. Other than reminding us that Marilyn was under constant surveillance, MK slaves can be triggered remotely through phones using specific sounds. None of this is spelled out in the movie, but it’s there.

Finally, after watching her suffer for nearly three hours, Marilyn swallows a bunch of pills and dies.

In this scene, we see a juxtaposition of Monroe's dead body with a recreation of a picture from her "In bed with Marilyn" photoshoot.

While Norma Jane is dead, the Marilyn Monroe alter persona lives on.

IN CONCLUSION

Although *Blonde* is said to be a "fictionalized" version of Marilyn's story, it is possibly the most accurate depiction of her actual life ever seen on film. Through subtle and not-so-subtle scenes, *Blonde* hints at the forces that controlled Monroe's entire life and the traumas she was subjected to as an industry slave.

With that being said, the movie cannot be described as informative or eye-opening. It is rather exploitative. It is not about exposing the dark side of the industry, it is more about watching Ana de Armas – disguised as Marilyn – reliving the traumas and humiliations of Marilyn. Indeed, in the span of three hours, we see Ana de Armas get raped, drugged, beaten, humiliated, and everything in between.

The movie puts on the suffering on screen but explains none of it. It doesn't want to wake us up, it wants us to feel some of that sadistic satisfaction these people feel when they subject stars to outright torture. In a strange way, Ana de Armas was subjected to actual trauma. And, for this sacrifice, she got rewarded by the all-important Academy with an Oscar nomination.

THE CONSPIRACY THEORIES IN "THEY CLONED TYRONE" AND ITS LINK WITH JAMIE FOXX'S MYSTERIOUS HOSPITALIZATION

Warning: Astronomical spoilers ahead!

As soon as *They Cloned Tyrone* was released on Netflix, the movie was praised as a modern classic. Mixing 1970s Blaxploitation with elements of comedy, horror, and science fiction, the movie was lauded by critics for its gender-bending style and the performance of its lead actors: John Boyega, Teyonah Parris, and Jamie Foxx.

The movie begins as a typical gangster movie, with gritty scenes involving drug dealers, pimps, and their proverbial hoes. However, things get very conspirational very quickly when the protagonists make a strange discovery: People in their neighborhood are mind-controlled through drugs laced in food, drinks, and beauty products. Even worse: Key members of the community are actually clones that were created in an underground lab owned by a powerful elite organization.

This is where things get really weird. A couple of months prior to the release of *They Cloned Tyrone*, Jamie Foxx was hospitalized for mysterious reasons that remain mysterious to this day.

THEY CLONED JAMIE?

After his extended hospitalization, which sparked numerous

rumors (including it being the result of a COVID-19 vaccine), Jamie Foxx went to rehab.

Jamie Foxx in rehab facility after mysterious hospitalization: reports

By Sarah Do Couto • Global News
Posted May 16, 2023 10:16 am

FILE - Jamie Foxx is reportedly receiving treatment at a physical rehabilitation centre in Chicago after he was hospitalized for an unknown condition in April 2023. Axelle/Bauer-Griffin/FilmMagic

A headline about Jamie Foxx going to a "rehab facility" (which is often a codeword for reprogramming) after his mysterious hospitalization.

A few months later, Jamie resurfaced on social media and the verdict was in: Jamie Foxx was cloned. According to some, Jamie Foxx looks and sounds different.

A TikTok video about Jamie Foxx being cloned.

Several celebrities got angry at the rumors and directly addressed them.

“I went through something that I thought I would never ever go through,” Foxx said. “I know a lot of people were waiting or wanting to hear updates. But, to be honest with you, I just didn’t want you to see me like that, man… I didn’t want you to see me with tubes running out of me. And trying to figure out if I was going to make it through.”

> People would rather believe that Jamie is now a Clone or Ai, than the man was just seriously sick and damn near died… Cause he doesn’t look EXACTLY the same??? YOU look different after a bad cold! Smh weirdos.. https://t.co/EWklg56bnW
>
> — ICE T (@FINALLEVEL) July 23, 2023

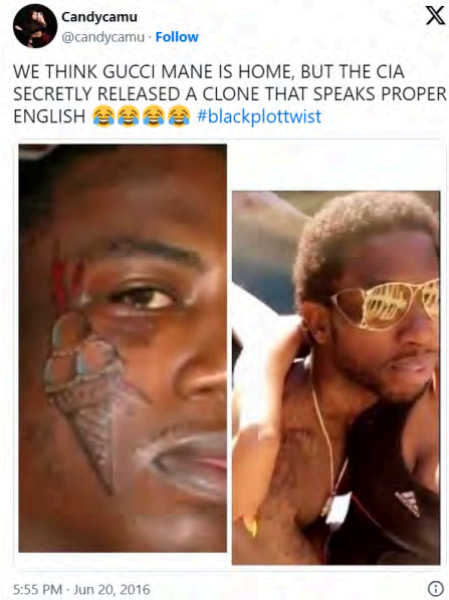
Of course, some people interpret Ice T being extra angry about the clone rumors as a typical case of “doth protest too much”. It’s like, why do you care so much?

The rumors were so insistent that Foxx himself addressed them on Twitter.

Notice the subtle one-eye sign in the profile pic.

The first reply under this tweet:

For some reason, these rumors are particularly prevalent in the black/hip-hop community. Indeed, several celebrities who went to prison or various health facilities are said to have returned "different". And many believe they are clones. For instance, when rapper Gucci Mane came out of jail minus his face tattoo, clone rumors abounded.



Of course, these clone rumors are hard to believe. However, one has to admit that there's a great number of influential people who get "institutionalized" in one way or another and who come out completely transformed and barely

recognizable. Is it a result of cloning? Mind control? Difficult to say. However, all of these rumors (and other conspiracy theories) are directly addressed in *They Cloned Tyrone*.

But what exactly is the message behind this movie? Let's look at it.

THEY CLONED TYRONE

The three protagonists of the movie: Yo-Yo (a prostitute), Slick Charles (a pimp) and Fontaine (a drug dealer).

They Cloned Tyrone exists in a fictional time: People appear to use 70s-era technology while the underground laboratories are highly futuristic. The movie also exists in a fictional place: A neighborhood called The Glen.

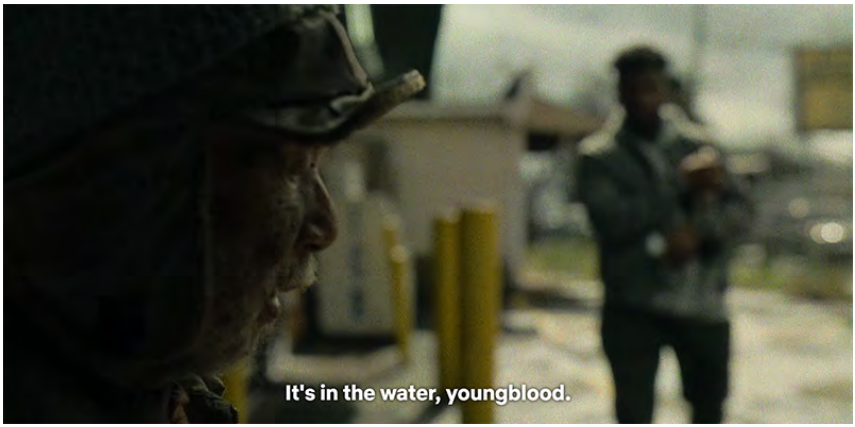
The license plates on cars remind us that the movie exists in a bizarre, dissociative place.

With its vague references to time and place, the movie causes the viewer to constantly wonder when this is happening and where. In other words, we feel like clones when they are first released into society.

The first scene of *They Cloned Tyrone* sets the conspirational tone for the rest of the movie: A random guy talks about how he recently saw Michael Jackson and Tupac Shakur. As you might know, the deaths of these two massive stars are at the heart of never-dying conspiracy theories.

OLD MAN KNOWS ALL

Every day, Fountaine buys beer at his local liquor store and gives some to an old man who keeps saying cryptic nonsense. However, we soon discover that he's actually in the know.



The old man tells Fountaine "It's in the water". The meaning: The water supply is tainted with chemicals that affect the mind.

Later, Fountaine seems a zombie-like man wandering the streets being abducted by a black truck.

When this happens, the old man says:

> "Off to see the wizard again".

We soon discover what the old man meant by this cryptic comment: The zombie was a clone and he was taken back to the underground lab for reprogramming. Interesting fact: *The Wizard of Oz* is a known MKULTRA programming script.

Later, the old man tells Fountaine:

> "In the land of the blind ..."

While he doesn't finish his thought, we all know how that ancient proverb goes:

> "In the land of the blind, the one-eyed man is king".

This saying sums up the movie and, in actuality, the entire contents of *The Vigilant Citizen: T*he occult elite (whose favorite symbol is the All-Seeing Eye) controls a mass of individuals who are blinded to what is truly happening.

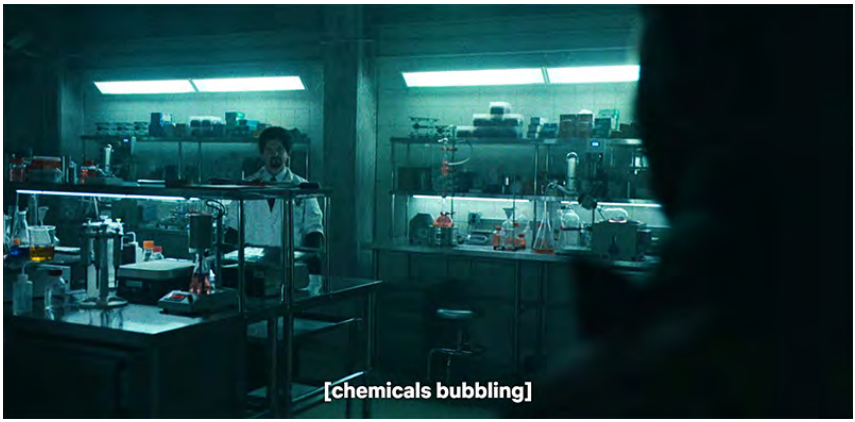
Appropriately enough, the logo of the mind-controlling organization is a stylized eye.

After being forewarned by the old man, the movie's protagonists discover how deep the conspiracy goes.

“WE’RE EVERYWHERE”

Fountaine discovers his own dead body in an underground lab.

When Fountaine realizes that he might be a clone, he starts investigating with his two friends. He soon discovers elevators placed in strategic places in the neighborhood such as the trap house (where drugs are distributed to the community) and the local church (which was compromised by the organization). These elevators lead to massive underground facilities where drugs are manufactured and all-out mind control is carried out on subjects.



The trio discovers an underground lab that manufactures a potent drug. All people in the lab are white people with afros (we'll soon understand why).

This drug causes people to become docile, easy to control, and oblivious to their plight. To reach the most people possible, that drug is laced into stereotypical products associated with black communities: Fried chicken, perm cream, and grape drinks.

The drug-laced products are heavily promoted through TV ads and billboards.

As they eat fried chicken, the trio starts laughing uncontrollably instead of focusing on pressing issues.

The organization also conducts mind control experiments on unwitting individuals.

Stuck in underground labs, mind-controlled slaves are forced to watch brainwashing material. This particular scene is reminiscent of the infamous "ultra-violence" scene in *Clockwork Orange*.

Before being released to society, clones are "briefed" on their prior life.

To reach people across the community, the organization is involved in strategic places such as the local church.

COMPROMISED CHURCH

The local church bears a symbolic name.

Scripture refers to Zion as the "City of Holiness" and a "city of refuge" where the Lord protects his people from the evils in the world. Ironically, that church has become a mind control site for the organization.

The pastor gives an impassioned sermon … but his words have a double meaning.

While the pastor appears to be talking about God, he's actually talking about the elite organization controlling the world.

> "His eyes are everywhere! Keeping watch over the wicked and the good, but also the wicked. And do you know what he wants the most out of each and everyone one of you? Obedience!"

Then, the organist plays a church version of Juvenile's song *Back That Azz Up* as people get all worked up – a great way of highlighting the moral corruption of that church.

People at the church are high on drug-laced grape drinks.

We later discover that the preacher is a clone programmed by the elite.

There's another strategic place where the organization can control the minds of people: The all-important club.

MIND CONTROL MUSIC

Through a music label called Ruckus, the organization creates music designed to elicit specific emotions.

The protagonists discover that the local club is a "distribution center" for this tainted music.

As the club DJ talks to the crowd, we realize, once again, that his words have a double meaning.

> "I got that new Ruckus, straight out of the lab. That's it, let the music take control, baby".

In rap lingo, "the lab" usually refers to the music studio. However, in this case, it literally refers to a laboratory.

That's basically what I've been saying on *The Vigilant Citizen* for years.

The music eventually takes control of people's minds who turn against the protagonists. Yup, pop music can be used to weaponize people. But that's only the tip of a very disturbing iceberg.

THE MASTER PLAN

A propaganda billboard in the underground facility: Science and DNA technology to achieve "unity".

After uncovering all kinds of weirdness, people in the neighborhood come to this conclusion:

> “So you’re trying to tell me there’s a bunch of Bill Nye the Science Guy-looking motherf*ckers underneath me right now? Experimenting on black folk, cloning n*ggas that look like you so they can control our minds?”

But what’s the end goal of all this? A member of the organization explains:

> “America was an experiment. A half-baked idea cooked up by aristocratic ideologues living in mansions built by slaves. And when they checked out, they left us with the bill. A country constantly at war with itself. No common ground, no dialogue, no peace. If we’re all on the same page, then we’re not ripping each other’s heads off, and all of this has a chance to work. And that’s what we strive for. Keeping the United States united.”

However, at the end of the movie, we discover that there are even bigger plans to achieve “unity”.

The organization is looking to create a single human race (a blend of all races) – a plan that’ll require a few generations to achieve.

The man in charge says:

> “You see, the powers that be, the invisible people above me who pull the strings, weren’t getting the results they wanted. Years of experimentation. Billions of dollars spent, yet no true peace in America. Hair products, songs on the radio, fried chicken,

> clones maintaining the charade. Short-sighted waste of ressources.
>
> It's not enough to thank think the same, we have to be the same".

There you have it, the elite's plans hidden in plain sight. Yet, it is "science fiction".

IN CONCLUSION

At first glance, *They Cloned Tyrone* appears to be revealing many of the shady things that have been discussed on this site and others for years. The movie blatantly depicts mind control experiments, chemicals laced in consumer products, compromised community leaders and, of course, music with nefarious intents.

Furthermore, the movie's conclusion addresses one of the elite's main goals: The creation of a single, homogenized race to facilitate the coming of a new world order. While the DNA/cloning aspect of the plot is up for debate, a similar agenda is being carried out right now: Movements of mass migration are purposely taking place across the world which, in time, will blur races and nationalities.

With that being said, *They Cloned Tyrone* is a Netflix movie – a platform known for propaganda and definitely not truth-telling. While the movie appears to be "aware", it ultimately accomplishes the exact opposite: It fictionalizes elements of truth in a sea of fiction. It is part of the elite's agenda called "Revelation of the Method" where its plans are revealed to the public (and passively accepted). It also causes people to associate these nuggets of truth with science fiction rather than real life.

The movie also deforms reality by framing the conspiracy as a black versus white thing (instead of elite versus the masses)

which contributes to one of the elite's favorite agendas: Racial division.

In short, *They Cloned Tyrone* presents a strange, off-kilter version of reality. Kind of like this new "cloned" version of Jamie Foxx.

THE HIDDEN MESSAGES IN "THE IDOL" ABOUT THE MUSIC INDUSTRY

Warning: Colossal spoilers ahead!

Despite the fact that the series received a barrage of terrible reviews, I sat down a watched all five episodes of *The Idol*. My first impression: The show should have been called *Lily-Rose Depp's Butt in Various Outfits While The Weeknd Gets Increasingly Sweaty and Coked Up*.

Not only is this title catchier, it properly reflects what we see for most of the series. There's indeed a ridiculous amount of close-up shots of Lily-Rose Depp's barely covered butt during the series, to the point that it becomes just absurd. The analytical part of me wondered: Is there a comment about the music industry in these shots or is it just director Sam Levinson just being the perv that he is?

It's most likely both. *The Idol* is about industry slavery as seen by people who actually exploit industry slaves.

Interesting fact: *The Idol* was originally directed by Amy Seimetz who had already completed about 80% of filming. Judging by various reports, the original version had a much different tone and perspective. However, she was fired and replaced with Sam Levinson who rewrote and refilmed the entire thing. The result: *Lily-Rose Depp's Butt in Various Outfits While TheWeeknd Gets Increasingly Sweaty and Coked Up.*

Those who hired Sam Levinson knew exactly what they

were getting. The director is mostly known for creating *Euphoria*, a teen drama that's just, like, terrible, for so many reasons. In my article about *Euphoria*, I wondered why a 37-year-old man would dream up and put on film so many extreme sex scenes involving minors. Some commentators answered that Levinson had no ill motives and that he was simply reflecting youth culture.

However, with the release of *The Idol*, many finally realized that there was something off with this guy.

The Weeknd Was Apparently Ordered To Film Another "Extremely Disturbing" Sex Scene With Lily-Rose Depp That Got Cut From "The Idol"

A source claimed that Sam Levinson laughed as he directed The Weeknd's character to "strangle" Lily-Rose Depp's and ejaculate "inside her without her consent."

An article about the bizarre thing that happened during the filming of *The Idol*.

With Sam Levinson's version of *The Idol*, we got a raw reflection of the music industry – as expressed by actual industry insiders. Other than global star The Weeknd, the show features K-Pop star Jennie, super-producer Mike Dean, and several others. However, in the end, The Idol is all about Lily-Rose Depp.

LILY-ROSE DEPP IS *THE IDOL*

Lily-Rose Depp with fashion industry legend Karl Langfeld.

Lily-Rose Depp is the daughter of American sex symbol Johnny Depp and French sex symbol Vanessa Paradis. Right from an early age, she was groomed to become a sex symbol herself and her parents made sure that she was put in contact with all the right people. While she appeared in a few movies and fashion shows, *The Idol* was her big break.

At an important point during the series, Lily-Rose Depp's character tells The Weeknd's character:

> "It's not about you. It's about me."

Not only does this line represents a turning point in the power dynamic between the characters, but it also sums up *The Idol* as a whole. While The Weeknd is the big wig (literally) behind the show, the series is actually about making Lily-Rose Depp a star.

In many ways, *The Idol* is reminiscent of *Blonde*, a movie

about Marilyn Monroe's life and, more precisely, her traumas. As explained in my article about *Blonde*, the movie is actually about witnessing the lead actress Ana de Armas being subjected to extreme, humiliating, and highly sexual situations. Both *Blonde* and *The Idol* were qualified as "torture porn" by angry reviewers while also praising the main actress. In a way, these difficult and borderline degrading lead roles serve as an industry initiation for these actresses.

Like *Blonde*, *The Idol* is also a brutally honest reflection of the entertainment industry. The main message: It is full of sex slaves.

Let's look at this thing.

THE IDOL

Everything you need to know about *The Idol* is summed up in the very first shot of the series.

Lily-Rose's character – named Jocelyn – stares at a camera while a device hides one of her eyes. Yes, there's a one-eye sign right at the start of the series. The message: This is all about the occult elite and its twisted industry.

We eventually learn that Jocelyn was a child star who had

an abusive and controlling mother. The death of her mother caused Jocelyn to have a complete mental breakdown which lead to the cancelation of her tour because she was “out of her mind, babbling up in the roof and talking to things in outer f*cking space”.

In short, that’s a classic MK ULTRA breakdown as experienced by actual industry slaves such as Britney Spears.

So, in the first scene, Jocelyn partakes in a photoshoot which devolves into a debate about her showing her breasts.

During the shoot, Jocelyn wears a red robe. As we’ll soon see, this character often wears red outfits – the color of sacrifice and initiation in occult elite circles.

In this photoshoot, Jocelyn wears a bizarre but important item: A hospital wristband. Jocelyn’s manager Nikki explains why this thing is part of the photoshoot:

> “Mental illness is sexy.”

Nikki argues that a girl like her would never have sex with a regular Joe from Idaho unless she had very serious mental problems. Then, Nikki instructs Jocelyn to show more nails, “like a kitty cat”.

Like a sex kitten.

After the photoshoot, Jocelyn rehearses the choreography of her new single titled *World Class Sinner*. Of course, everything about her act is pseudo-satanic. It is a music industry requirement.

The choreography contains a reference to Britney Spears' *Slave 4 U* – the theme song of industry slaves.

Of course, the choreography of the song called *World Class Sinner* finds a way to mock Christianity. It's an industry requirement.

Everybody liked that performance, including Talia the transgender journalist who works for Vanity Fair.

Throughout the series, Talia is a somewhat intimidating figure who has the power to make or break careers. In short, Talia represents “the media” who can spin stories and create narratives.

Conveniently enough, a media crisis surfaces while Talia is around. Jocelyn’s team panics and they immediately discuss ways of spinning the story to their advantage.

A picture of Jocelyn with sperm on her face has gone viral.

Her manager says:

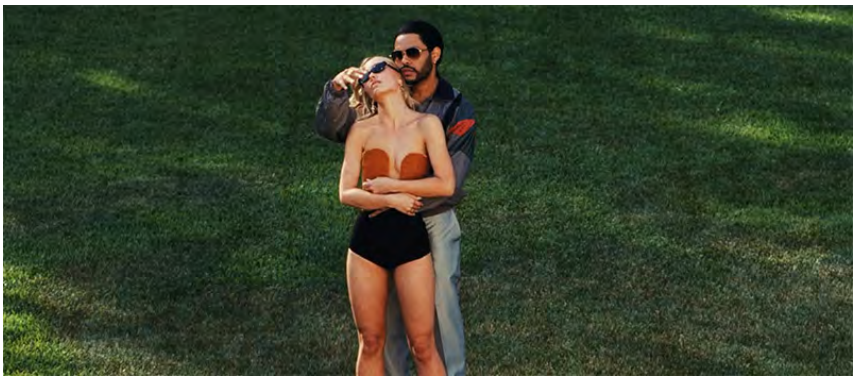
> "How 14-year-old girls are going to buy tickets for this when she's frosted like a Pop Tart?"

What's interesting about this line is that, with stars such as The Weeknd and K-Pop star Jennie, the show itself targets young girls. And these viewers are exposed to this rather gross storyline, complete with close-up shots of the picture.

In the context of the story, the picture going viral is a humiliating and traumatizing ordeal that further cements Jocelyn's status as a Beta Kitten slave. In fact, her managers fear that it'll lead to her suffering another breakdown.

On a wider scale, the viewers of *The Idol* saw a picture of Lily-Rose Depp with her face covered in (possibly fake) semen. Was that part of her industry initiation? The fact that her father Johnny Depp enthusiastically supported her performance in this show is rather weird. And, as we'll see, his daughter we'll be subjected to a whole lot of under things.

THE HANDLER



Tedros performing some hypnotic, mind-control stuff on Jocelyn.

After a difficult day, Jocelyn goes to a club owned by a rat-

tailed guy named Tedros (played by The Weeknd). This place has a clear satanic vibe.

This disciple of Tedros walks around with an inverted cross around his neck. They're a satanic cult.

While animating the crowd, Tedros says:

> "This is a church for all you sinners!"

As Madonna's *Like a Prayer* plays in the club (a satanic song), Jocelyn is immediately attracted to Tedros. She cannot resist his sleazy pimp energy.

The next day, Jocelyn invites Tedros to her house. Her assistant doesn't like that at all. She says:

– I hate his vibe.
– Why?
– He's so rapey.
– Yeah, I kind of like that about him.

Yes, Jocelyn is messed up. She's been controlled and abused her entire life and, apparently, she craves more.

When Tedros arrives, Jocelyn descends the stairs dressed in red. They go to Jocelyn's home studio where Tedros teaches her to "sing like she knows how to f*ck".

Tedros covers Jocelyn in bright red – the color of sacrifice and initiation. Then, he chokes her while rubbing her privates.

Then Tedros tells Jocelyn:

> "Now you know how to sing".

End of the first episode. And everything about it was 100% Beta Kitten stuff.

In the next episode, we have to sit through countless minutes of Tedros fondling Jocelyn in every way possible while saying things such as:

> "I want to grab you by the ass while I suffocate you with my c*ck and I want you to choke on it."

Bonus fact: While he's saying this, there's a 17-year-old girl watching them (more on her later).

These sex scenes are not hot. They're gross and you want them to end. However, they do cement Tedros as a creepy MK handler. And we soon discover that he's been grooming a bunch of slaves to be "artists" for a while.

A BUNCH OF SLAVES

Tedros has a knack for finding musical talent. Then he turns them into Beta Kitten slaves.

Izaak's entire act is about making ladies (and men) horny. He's often dressed in animal prints (used in the occult elite to identify Beta Kitten slaves) and his hair is bleached (also used to identify slaves). In many ways, Izaak is reminiscent of Lil Nas X – a major industry slave.

Another artist in Tedros' stable is named Chloe. As soon as she appears in the show, she gets completely naked. Then we learn that she's actually 17 years old (the actress is in her 20s).

For absolutely no reason, Chloe wears a devil hat at one point. Just satanic things.

If you know a little something about Monarch mind control, you know that electroshocks are used by handlers to cause trauma and dissociation. Tedros does exactly that to his slaves.

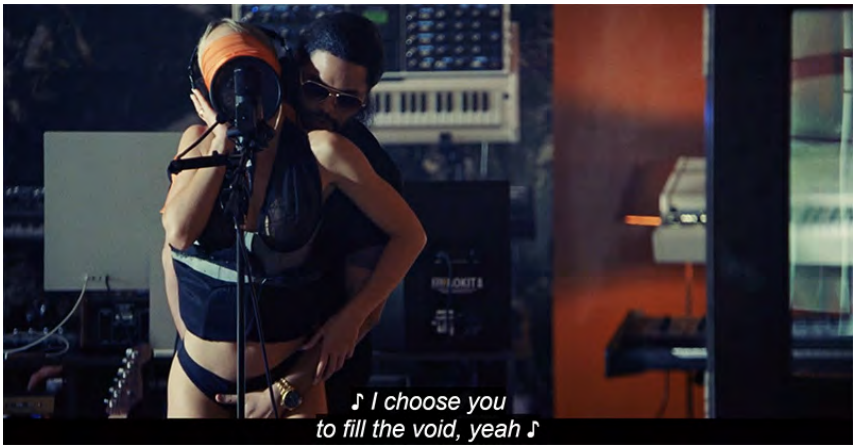
Tedros shocks his disciples while telling them MK handler things such as “You wanna be a star, you gotta push through the pain” and “You’re not human, you’re a f*cking star”.

When Jocelyn tells Tedros that her mother used to beat her with a hairbrush, he tells her to go get it. Then, he beats her with it.

He tells her:

> "This is really gonna hurt. But if you push through the pain, it'll be beautiful".

Typical MK handler stuff.



While recording a song, Tedros blindfolds Jocelyn (with symbolic red fabric) and fondles her … in front of a bunch of people. Producer Mike Dean laughs at her. It's degrading and humiliating. It's Beta Kitten stuff.

Another clue that this show is about mind control is that they literally say the words “mind control”. At one point Jocelyn’s assistant tells Izaak:

– He’s doing mind control on her or something.
– Mind control?
– Yeah, he’s like using her in front of other people like she’s not even a human being.
– Well, she’s not a human being. She’s a star. And stars belong to the world.

Meanwhile, Jocelyn’s management team is losing it.

Finklestein is “sh*tting more blood than a kid at Epstein Island”. This edgy joke is also yet another reference to the occult elite’s pedophilic network of MK slaves.

In order to convince her management team to take them on tour, Jocelyn schedules a meeting where she and the other slaves would put on a memorable performance. It was all about sexual slavery.

One artist straight-up offers sexual favors to Finklestein.

All of the artists (including 17-year-old Chloe) are basically in their underwear. Also, most performances are glorified lap dances.

The performances culminate with Jocelyn performing a song that is mostly her panting and breathing heavily. Here's a sample of the lyrics she sings:

> Lock me up and throw away the key
> He knows how to get the best out of me
> I'm no force for the world to see
> Trade my whole life just to be

Top of the world, but I'm still not free
This is a secret that I keep
Until it's gone, I can never find peace
Waste my whole life just to be

Could this be more about industry slavery?

Jocelyn's performance ends with her kneeling in front of Finklestein as if she was about to pleasure him. The fact that he refers to himself as a "parent figure" while she's in this position is rather weird.

Needless to say, the managers were happy and impressed. Because, in *The Idol*, good music is directly linked to sex.

The series ends by implying that Jocelyn was actually using Tedros to good music from her. Nevertheless, they end up together but Jocelyn is now the dominant one. Thus ends one of the stupidest love stories of all time. But that really wasn't the point of this series.

IN CONCLUSION

The Idol is an annoying and cringy show that I will never watch again. On the other hand, it is one of the most brutally honest depictions of the music industry seen on TV, as

expressed by people who know about it firsthand. Throughout the series, success in the industry is equated with unquestioned obedience to handlers, combined with sadistic torture and extreme sexual acts.

However, none of this is actually denounced. In fact, Tedros, the MK handler in the series, ends up being depicted as a genius who knew how to bring out the best in his artists … by electroshocking them and so forth.

In short, *The Idol* normalizes the sad, sick, and twisted nature of the music industry that reduces artists to sex slaves who are used to please the higher-ups of the industry. At the center of it all is Lily-Rose Depp who, throughout these five episodes, is treated as a sex object for all to see. And the industry will most likely reward her for that.

THE ABSOLUTE HYPOCRISY OF THE MOVIE "BARBIE"

Warning: Brobdingnagian spoilers ahead!

When *Barbie* came out, it was a cultural phenomenon. Mothers, daughters, sisters, and girlfriends wore pink clothes and gleefully showed up at their local movie theatre to watch their Barbie doll finally come to life.

Then, there was me, a guy. I was wearing a black shirt. The movie clearly wasn't intended for me but I needed to be there for several reasons. So I sat there and watched how 2023 Hollywood would interpret *Barbie* and the messages it would convey to the millions of little girls who would be exposed to it.

To say the least, it wasn't what one would expect. The movie is not about Barbie and Ken having a fun adventure, it is about the patriarchy and a power struggle between the sexes.

While the movie is basically about "girl power", its portrayal of Barbieland actually highlights how flawed (and even unhinged) modern feminism can be if carried out to its logical conclusion. There are elements of satire that are rather witty and interesting.

However, most of the audience will be children. And they will not get these second-degree jokes. They will absorb the entire thing at face value and that's where things get rather disturbing. Because, at face value, there's a strong anti-masculinity theme happening throughout the movie.

For instance, just take a look at the movie poster at the top of this article. Ken is sitting in the backseat of the car. That's because, in the movie, Barbie doesn't allow him to sit in the passenger seat (forget about even thinking of driving that car).

This picture is quite symbolic of what would unfold throughout the rest of *Barbie*.

OPPRESSIVE BARBIELAND

The movie begins with little girls destroying their baby dolls because Barbie taught them that they didn't need to play mother anymore. The whole concept of motherhood is often ridiculed in the movie.

The narrator says:

> "Thanks to Barbie, all problems of feminism and equal rights have been solved."

As the movie presents us Barbieland, we quickly realize that there are absolutely no equal rights in this place. Quite to the contrary, Barbieland is actually an oppressive regime where Kens are second-class citizens who are openly banned from all positions of power.

The seat of power of this regime is the Pink House, where there is no man in sight. The American flag was replaced with some weird abomination because the movie actually depicts the United States as a very bad place where women literally can't. They just can't.

The Supreme Court is 100% women … because men are banned from it. That's the exact opposite of "equal rights".

Later in the movie, Barbie says:

> "Women hold all major positions of power and control all of the money. Basically, everything that men do in your world, women do in ours."

With that being said, let's take a look at the actual Supreme Court of the United States.

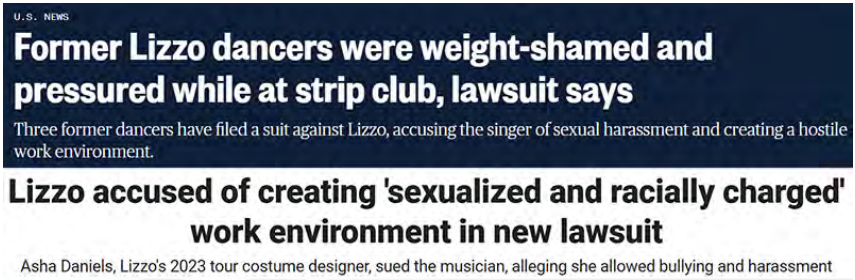
Five men and four women.

So is Barbieland's oppressive regime the result of the Barbie's flawed interpretation of the real world? Is the movie actually saying that they're dumb dolls who got carried away? Or is the movie actually normalizing a society where masculinity is shunned?

Speaking of men, in Barbieland, they are badly mistreated. On several occasions, they are blatantly told to shut up. Also, they are severely emasculated – physically and mentally.

In Barbieland, men cannot partake in sports. They are confined to the sidelines as cheerleaders … very effeminate cheerleaders.

While Barbieland is an openly sexist place, it is presented as a good place. We even hear Lizzo singing the praises of Barbieland at the beginning of the movie. Yes, this Lizzo.



Hypocrisy.

While the men in Barbieland are second-class citizens, one of them is fully accepted by the Barbies: The one who pretends to be a woman.

TRANSGENDER BARBIE

Doctor Barbie is played by a transgender actor.

Among the many hypocrisies in the movie, there's the fact that a biological male is considered to be an actual woman throughout the movie. Apparently, a man only needs to wear a dress to stop being oppressed in Barbieland. The transgender Barbie is played by Hari Nef, an industry plant who also played in the degenerate series *The Idol*. Now, he's in a children's movie and takes part in all kinds of weird scenarios.

For instance, at one point, Barbie tells Ken that he cannot come to her house because it is "girl's night". Then, the camera zooms in on the house.

Hari Nef is standing there, chilling with the girls. The movie says one thing with “girl’s night” and immediately shows a man.

Harif Nef doesn’t only stand there in the movie. On several occasions, he gets up close and personal with the Kens, which raises all kinds of questions.

Hari Nef – dressed like a maid – is cozying up with a Ken.

Even the "main Ken" (played by Ryan Gossling) flirts with the Barbie dude by removing his glasses and telling him he's beautiful.

Were these scenes necessary in a movie aimed at children? Or was it a Hollywood requirement of promoting the gender-blurring agenda?

PATHETIC KEN

Barbie rejects a kiss from Ken. Spoiler: They will definitely not live happily ever after.

Before the movie came out, the world knew Barbie and Ken as a happy, always smiling couple. Sure, Barbie got most of

the attention, but Ken was cool with that. He was just happy looking good while driving their pink cars.

Barbie and Ken toys as sold in stores. Notice how he's not in the trunk.

However, in the movie, there is no happy couple. At all. Ken is a clingy, jealous, possessive, and insecure idiot who only lives to impress Barbie. In exchange, Barbie talks to Ken as if he was a mentally challenged child. The movie cannot depict a single happy relationship because that would go against its narrative. In *Barbie*, men and women do not love or complete each other – they are in a perpetual fight for power.

When Barbie drives to the Real World, she discovers that Ken is hidden in the back of the car. And she really did not want him there.

When Ken asks if he can sit in the front, Barbie bluntly answers “No”. ** Cue audience laughter **

But this answer is symbolic. First, it breaks the iconic image of Ken and Barbie driving around together as a happy couple. Furthermore, oppressive regimes such as the Taliban actually force women to sit in the backseat. This doesn’t happen in America but the makers of *Barbie* apparently think that the Taliban are on to something.

Ken sings about "blonde fragility" while being kissed by two dudes.

The words "blond fragility" are not random. They're a rather obvious reference to the controversial book *White Fragility.*

In *Barbie*, the villains are men in general. Not just one man or a group of men. Just men.

FIGHTING THE PATRIARCHY

When we first heard about the *Barbie* movie, most of us probably imagined a fun adventure involving Barbie and Ken. But that's not what happened at all. The main plot of the movie is literally about fighting the patriarchy. That heavily charged word is constantly used during the movie, to the point that it loses its meaning. The official definition of patriarchy is:

> "Social organization marked by the supremacy of the father in the clan or family, the legal dependence of wives and children, and the reckoning of descent and inheritance in the male line."
> – Merriam-Webster

Is America an actual patriarchy? That is very highly debatable. That term probably cannot even apply in a society that is as wide and diverse as the United States.

When Barbie and Ken arrive in the Real World (Los Angeles to be exact), they discover an all-out patriarchy with absolutely no nuance. Ken feels immediately at home while Barbie says that men are looking at her “with an undertone of violence”.

Every single man in Los Angeles aggressively catcalls Barbie, including these stereotypical fratboys. Is there are single normal guy in the Real World? NO.

The movie presents the Real World as a place where it is impossible to be a woman. At one point, America Ferrera gives a long speech where she actually says that it is “literally impossible to be a woman”.

At one point, America says:

> “You have to find a way to reject men’s advances without damaging their egos. Because if you say yes to them, you’re a tramp. But if you say no, you’re a prude.”

Did they really need to include this weird bit in a movie intended for children?

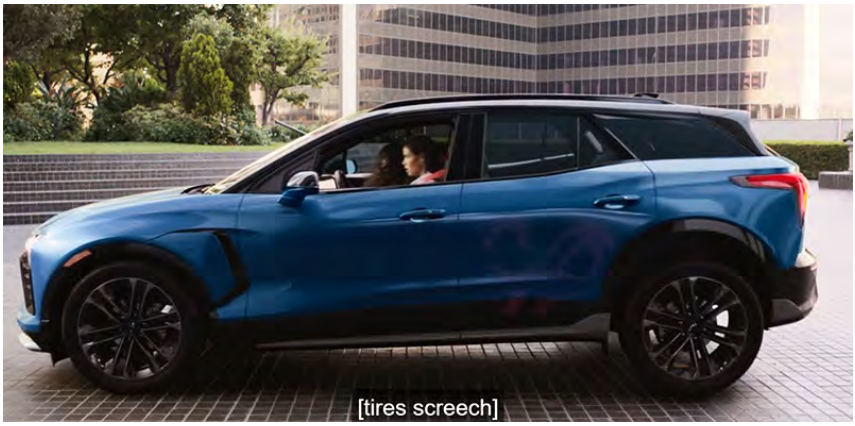
Later, the movie has a “reckoning moment” when a schoolgirl shames Barbie for her “shameful” past.

Barbie leaves in tears after a 14-year-old girl roasts her entire existence.

The girl accuses Barbie of “sexualized capitalism” and of “killing the planet with the glorification of rampant consumerism”. She also calls her a fascist.

Mass media critics praised this monologue where the buzzwords “capitalism”, “consumerism” and “killing the planet” were used to let us know that Barbie is woke now.

But, about 3 minutes later, this happens.



Barbie enters a brand new vehicle which is a clear paid product placement. Then, for a few minutes, the movie turns into a full-on ad for the Chevy Blazer – the ultimate SUV for fighting the patriarchy.

In other words, the movie glorifies “rampant consumerism” while also complaining about it.

Meanwhile, Ken learns about the patriarchy and he’s very happy about it.

Ken talks with a corporate business guy about men’s stuff.

Here’s the dialogue between the two. Ken says:

– I’ll take a high level, high paying job with influence, please.

– You'll need at least an MBA and a lot of our people have Phd's.

– Isn't being a man enough?

– Actually, right now, it's kind of the opposite.

– You guys are clearly not doing patriarchy very well.

– No, we're doing it well. We just hide it better now.

Note: No two men have ever discussed "doing patriarchy". Ever. However, Ken is a dumb doll. And Barbie hurt his feelings so he imported his version of patriarchy to Barbieland.

When she comes back to Barbieland, Barbie discovers that men are actually **gasp playing volleyball. The horror.**

To reverse Ken's patriarchy, Barbies get abducted into a truck where they are "de-programmed" (or re-programmed) by America Ferrera who talks about how it's impossible to be a woman.

The final stage of the Barbies' plan to regain power is just ... mean.

The plan involves giving Kens the love and attention they crave by listening to them sing a song.

Then they crush their spirit by chatting with another guy and leaving them.

The Barbies say:

> "Give them their dream come true. And, at the peak of their happiness, when they think you actually care about this song … you take it all away."

Does this scene teach little girls to be hypocrites, mean-spirited, and manipulative to obtain what they want?

In the end, the plan works and the Barbie system of oppression is restored. Yay. At one point, a Ken says:

> – Madam President. Please may the Kens have one Supreme Court justice?
>
> – I can't do that.

Yes, the "happy ending" of the movie involves Madam President telling men that they still cannot have a single judge on the Supreme Court.

At the end of the movie, Barbie ascends to a form of godhood.

Barbie meets her "creator" and becomes a real woman.

What about Ken? He cried a lot and stayed in Barbieland.

Cue the credits with the song *Barbie World* by Nicki Minaj featuring Ice Spice. One line from the song:

> That pussy so cold, we just chillin' out.

IN CONCLUSION

Barbie is a feminist movie that also critiques feminism. Barbieland is the result of plastic dolls taking modern-day feminism to its logical conclusion. And it is quite absurd. On the other hand, it actually works. And that's what most children will take out from the movie. In a way, Barbieland reflects the type of society the elite is trying to impose on the world. They want feeble, insecure, and emasculated men. They want us to believe that there is absolutely no difference between a real woman and a transgender woman. They want a system where it is socially acceptable to exclude people due to their identity. They want a society where a strong, loving nuclear family is non-existent – only a collection of deeply confused individuals.

Barbie doesn't really know what she wants or who she is while Ken is in a state of complete agony because he doesn't

feel heard or loved. While some will interpret Barbie as a critique of today's society, most of its young viewers will simply absorb the "values" of Barbieland. Therein lies the underhanded and hypocritical messaging found in *Barbie*.

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